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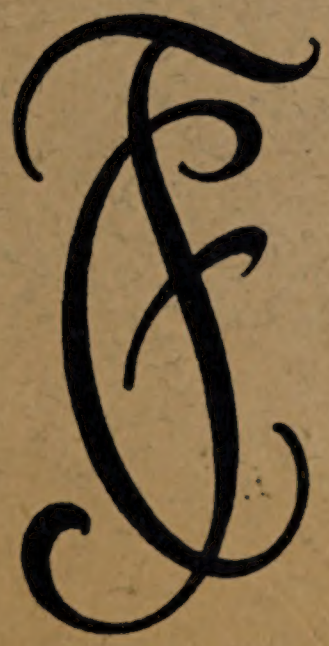
THE NEW WAY

FOR MASTERING THE VIOLINS ENTIRE LITERATURE

BY

OSSIP SCHNIRLIN



PART II

CHAMBER MUSIC WORKS WITHOUT PIANO

VIOLIN I

CARL FISCHER COOPER SQUARE NEW-YORK.

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THE NEW WAY

PART II

THE NEW WAY

for Mastering the Violin's Entire Literature

BY

OSSIP SCHNIRLIN

A collection of difficult passages
contained in the most important Violin concertos,
Solo and Chamber Music Works

Selected and compiled in systematic, chronologic order for daily study

Part I: Solo works
Part II: Chamber music works ***without*** *Piano: Violin I*
Part III: Chamber music works ***with*** *Piano: Violin I*
Part IV: Chamber music works with or without Piano: Violin I
Part V: Chamber music works with or without Piano: Alto

Printed in Germany

THE NEW WAY

BY

OSSIP SCHNIRLIN

PART II

CHAMBRE MUSIC WORKS
WITHOUT PIANO

VIOLIN I

1 · 9 · 2 · 3

CARL FISCHER, Cooper Square, NEW YORK
For U. S. A. including Canada

B. SCHOTT'S SÖHNE / MAINZ / LEIPZIG / LONDON / BRÜSSEL / PARIS

VORWORT

zu dem Repetitorium für Kammermusik

Die technische Beherrschung der umfangreichen Kammermusiklitteratur erfordert allein ein Studium für sich. Bisher aber war ein planmässiges Betreiben solchen Studiums ausserordentlich schwer, weil es dafür an zusammenhängendem Arbeitsmaterial fehlte Diesem Mangel abzuhelfen, ist Zweck der vorliegenden Sammlung. Sie enthält eine chronologisch geordnete Zusammenstellung aller schwierigen Stellen aus der gesamten Litteratur — soweit sie von Wichtigkeit ist — für die I. und II. Violine und für die I. und II. Viola.

Diese Sammlung ist für Künstler und Schüler gedacht, aber ebenso für jeden anderen Streicher, der Kammermusik pflegen will. Dem Künstler wird sie willkommen sein, weil sie ihn auf dem Laufenden hält und ihm auf diese Weise alle schwierigen Stellen jederzeit zur Verfügung stehen. Dem Schüler wird sie ein Studium in in ganz neuem, geistigen Sinne gestatten, denn es ist ein grosser Unterschied zwischen Virtuosentechnik und Kammermusiktechnik. Er wird an Hand dieses Materials alle komplizierten und solistischen Stellen aus den Werken der klassischen und modernen ‹auch der lebenden› Komponisten auf eine sehr bequeme Art mit seinem Lehrer studieren können.

Dem Musikliebhaber endlich wird diese Auslese von besonderem Nutzen sein. Er gewinnt einen Überblick über die technischen Anforderungen der verschiedenen Werke und kann sich im Voraus unterrichten, ob er z. B. dieses oder jenes Quartett überhaupt bewältigen wird.

Ähnliche Studien für Cello sollen, von einem Berufenen verfasst, in kurzem folgen.

Wie der I. Teil meines Studienwerkes ‹Konzertmusik› wird auch der II. Teil lexikonartig ergänzt und fortgesetzt werden. Von diesem zerfällt der vorliegende nur für die erste Geige bestimmte Band in zwei Abteilungen, und zwar enthält die erste Abteilung nur Streichmusik vom Duo bis zum Oktett, die zweite Abteilung nur Kammermusik mit Klavier von der Sonate bis zum Klavierquintett. Diesem Material ist ein Anhang hinzugefügt mit den wichtigsten Solis aus Bühnenwerken, Oratorien, Symphonien etc. Der zweiten Geige ist ein besonderer Band gewidmet, welcher ebenfalls Kammermusik mit und ohne Klavier vereinigt, in gleicher Weise ist der der Viola gewidmete Band in sich abgeschlossen, enthält aber einen Anhang, wie der Band für die erste Violine.

Auch dieser Teil meines Werkes konnte nur entstehen durch das liebenswürdige Entgegenkommen der Verleger: M. P. Belaieff, Leipzig, Ed. Bote & G. Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, A. Durand & Cie., Paris; A. Fürstner, Berlin, A. Gutmann, Wien, C. F. Peters, Leipzig, Schlesinger'sche Musikhandlung ‹R. Lienau› Berlin, N. Simrock G. m. b. H., Berlin, Universal-Edition A. G., Wien. Ihnen allen spreche ich hiermit meinen ganz besonderen Dank aus.

OSSIP SCHNIRLIN

PRÉFACE

La musique de Chambre, dont la littérature est très riche, exige à elle seule une étude particulière pour qui veut se rendre maître de sa technique. Mais il était jusqu'ici presque impossible de poursuivre méthodiquement une telle étude, un cours systématique d'ensemble faisant défaut sur ce domaine. La présente collection a pour but de combler cette lacune. Elle présente, par ordre chronologique, un choix de tous les passages difficiles empruntés à l'ensemble des oeuvres de musique de chambre de quelque importance, pour le premier et le second violon et le premier et le second alto

Ce choix est destiné aux artistes et aux étudiants, mais aussi à tout amateur désireux de cultiver la musique de chambre. Il sera bien acceuilli par l'artiste en le tenant au courant et en mettant à sa disposition, à tout moment, tous les passages difficiles. Il permettra à l'élève de poursuivre ses études dans un sens intellectuel tout nouveau, car il y a une grande différence entre la technique de la virtuosité et celle de la musique de chambre. En utilisant ces extraits, il pourra travailler à son aise avec son professeur tous les passages compliqués et tous les solis des oeuvres classiques et modernes même éminant de compositeurs qui vivent encore.

Enfin ces extraits seront particulièrement utiles aux amateurs. Ils auront ainsi une vue d'ensemble des difficultées techniques des différentes oeuvres et pourront se rendre compte d'avance s'ils sont capables d'aborder, p. ex., tel ou tel quatuor.

Des études analogues, dues à une plume autorisée, paraîtront sous peu pour le violoncelle.

De même que la première partie de l'ouvrage ‹musique de concert›, la seconde sera continuée et complétée à la façon d'un dictionnaire. Le présent volume, consacré exclusivement au premier violon, se divise en deux sections. La première ne comporte que les oeuvres pour instruments à cordes, du duo à l'octuor, la seconde des oeuvres de musique de chambre avec piano, de la sonate au quintette. A ces extraits est adjoint un appendice contenant les solis les plus importants des oeuvres théâtrales, oratorios, symphonies etc. Un second volume, comportant également des oeuvres de musique de chambre avec et sans piano. est consacré au second violon, le volume consacré à l'alto forme de même un tout complet, mais comporte un appendice, comme le volume du premier violon.

C'est encore à l'amabilité et à la bienveillance des éditeurs suivants que je dois d'avoir pu publier cette partie de mon ouvrage: M. P. Belaieff, Leipzig, Ed. Bote & G. Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, A Durand & Cie., Paris, A. Fürstner, Berlin, A. Gutmann, Vienne, C. F. Peters, Leipzig, Schlesinger'sche Musikhandlung ‹R. Lienau›, Berlin, N. Simrock G. m. b. H., Berlin, Universal-Edition A. G., Vienne. Je leur présente à tous ici mes remerciements tout particuliers.

OSSIP SCHNIRLIN

PREFACE

The particular style of technique so necessary for a fine performance of chamber-music can only be acquired by special study. Because of the lack of a coherent arrangement of suitable material to form a working basis it has been difficult until now to pursue this line of study. The object of the present work is to remedy the deficiency. I have compiled a chronologically grouped collection of all difficult passages for 1st and 2nd violin and 1st and 2nd viola which occur in the most important works throughout the entire range of chamber-music.

My work is intended for the professional player, the student and the amateur who delights in the playing of trios, quartets etc. The artist will welcome my work, because it places at his disposal any difficult passage with which he may wish to deal at a moment's notice. To the student it will present an entirely new form of study, the technique of the soloist differing so essentially from that of the chamber-music player. It will enable him to study with his teacher the many intricate and solopassages contained in the works of classical, modern and living composers.

Lastly, the selection should prove of great value to the amateur. It will enable him to form an opinion of the technical difficulties of different works and to see at a glance whether this or that quartet comes within his scope.

Similar studies for the violoncello treated by an expert will follow.

As in the case of Part I of my studies (concert music) Part II will be constructed on dictionary-like lines. The volume allotted to the first violin is divided into two parts. Part I contains string music only, from the duet to the octet; Part II chamber-music with piano, from the sonata to the piano quintet. An appendix is added which includes important solos from operas, oratorios, symphonies etc. For the second violin it, also, contains examples of chamber-music with and without the piano. The volume given to the viola is complete in itself; like the first violin part it has an appendix.

It is owing to the kindness of the following music publishing firms that I have been able to complete my work: M. P. Belaieff, Leipzig, Bote & Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, Durand & Cie., Paris, Fürstner, Berlin, A. Gutmann, Vienna, Schlesinger'scher Verlag (R. Lienau) Berlin, C. F. Peters, Leipzig, N. Simrock G. m. b. H., Berlin, Universal-Edition, Vienna. To these I tender my hearty thanks.

OSSIP SCHNIRLIN

ПРЕДИСЛОВІЕ КЪ ИЗУЧЕНІЮ КАМЕРНОЙ МУЗЫКИ.

Овладѣть техникой обширной литературы по камерной музыкѣ возможно лишь при спеціальномъ изученіи ея. Между тѣмъ до настоящаго времени планомѣрное изученіе этой литературы было значительно затруднено отсутствіемъ систематически собраннаго матеріала. Назначеніе предлагаемаго сборника заключается въ заполненіи этого пробела. Въ сборникѣ собраны и расположены въ хронологическомъ порядкѣ всѣ технически трудныя мѣста болѣе цѣнной литературы для I и II скрипки и для I и II альты.

Сборникъ предназначенъ какъ для мастеровъ нашего искусства и учениковъ, такъ и для любителей, играющихъ камерную музыку. Пользуясь сборникомъ, скрипачъ-художникъ всегда будетъ имѣть подъ руками всѣ представляющіяся технически сложними мѣста литературы. Ученику будетъ дана возможность совершенно новой сознательный работы; не стоитъ указывать на большую разницу между техникой виртуоза и техникой камерной музыки. Пользуясь предлагаемымъ матеріаломъ учащіеся смогутъ познакомиться со всѣми сложными и солистическими мѣстами въ произведеніяхъ классическихъ и новѣйшихъ (также и живущихъ въ наше время) композиторовъ. Любителю наконецъ сборникъ даетъ возможность оріентироваться въ тѣхъ техническихъ трудностяхъ, которыя содержатъ различныя композиціи и знать, въ состояніи ли онъ вообще участвовать въ томъ или иномъ квартетѣ.

Соотвѣтствующій матеріалъ для віолончелли будетъ собранъ спеціалистомъ.

Подобно первый части моего труда (концертная музыка) настоящая вторая часть будетъ дополняться.

Этотъ второй, предназначенный только для первый скрипки, томъ раздѣленъ на двѣ части, изъ которыхъ первая содержитъ только скрипную музыку (отъ дуэта до октета); вторая часть посвящена камерной музыкѣ (отъ сонаты до квинтета съ роялемъ). Означенный матеріалъ дополненъ отдѣльными мѣстами изъ ораторій, симфоній и т. п. Второй скрипкѣ посвященъ особый томъ, соединяющій камерную музыку съ роялемъ и безъ него; точно также отдѣленъ и четвертый томъ для альты.

Предлагаемый трудъ могъ быть законченъ только при любезномъ содѣйствіи издателей (Bote & Bock и др.). Считаю пріятнымъ долгомъ выразить имъ искреннюю благодарность.

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PREMIER VIOLON FIRST VIOLIN

ERSTE VIOLINE

—

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VIOLINO I

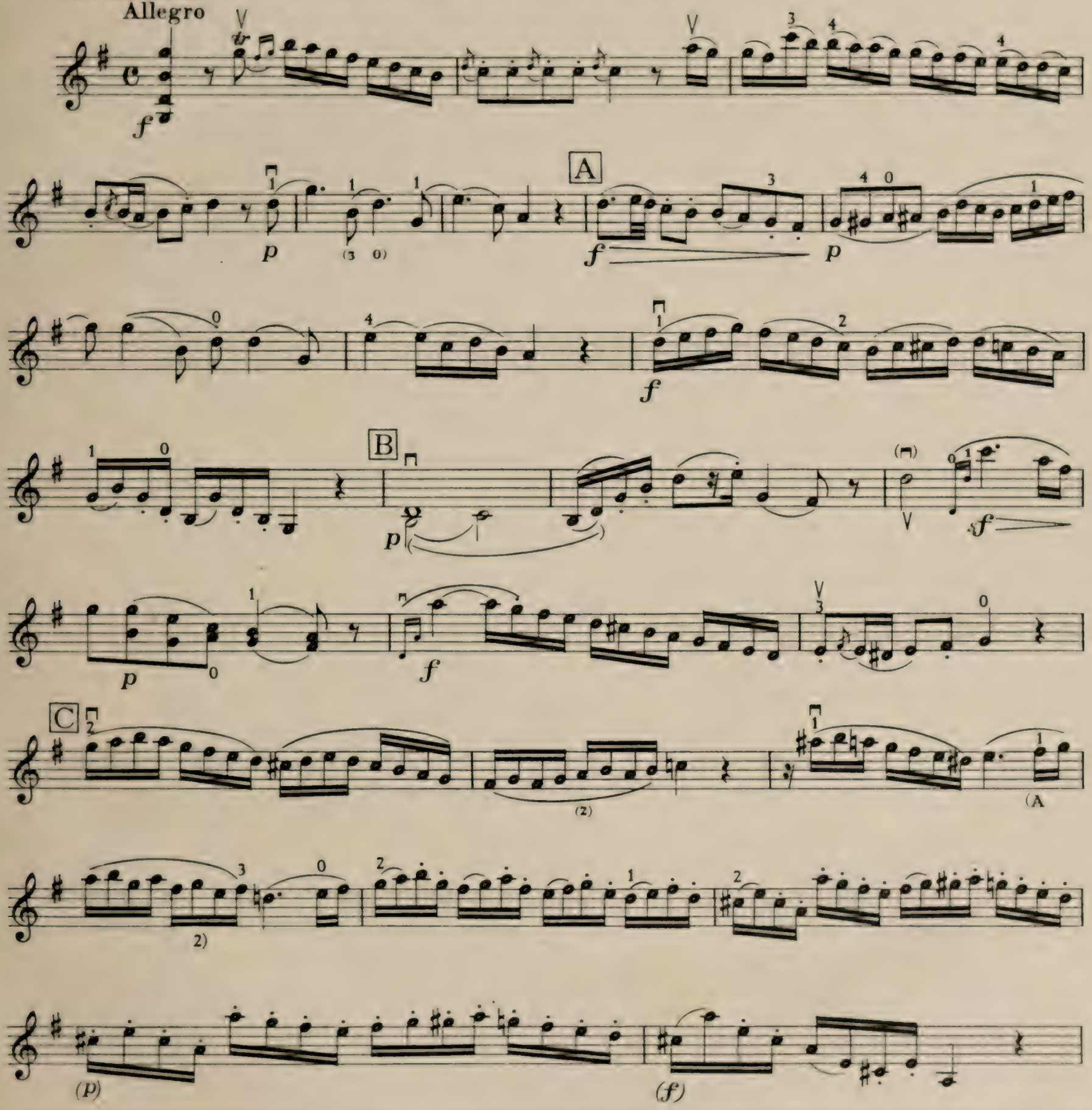
I
DUOS

OSSIP SCHNIRLIN

Der Neue Weg, Band II

1 Mozart: Duo (Violino, Viola) No. 1 *G–Sol–G* (Köchel 423)

Allegro



Für den ganzen Band:

Die Angabe solo besagt, daß die erste Violine an der betreffenden Stelle ganz allein spielt, während bei den mit solo (ohne Umrahmung) bezeichneten Stellen andere Instrumente mitgehen.

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Pour le volume complet:

Le signe solo indique que le premier Violon joue tout seul le passage dont il s'agit, dans le passage où l'indication solo n'est pas encadrée, d'autres instruments l'accompagnent.

For the whole volume:

The indication solo means that Violin I plays the passage alone, while all other solo passages, without the square, are played with other instruments.

D

dolce

p

f

p

E

f *p* *mf* *p* *mf* *p*

f

tr

p

f

p

f

F

cresc.

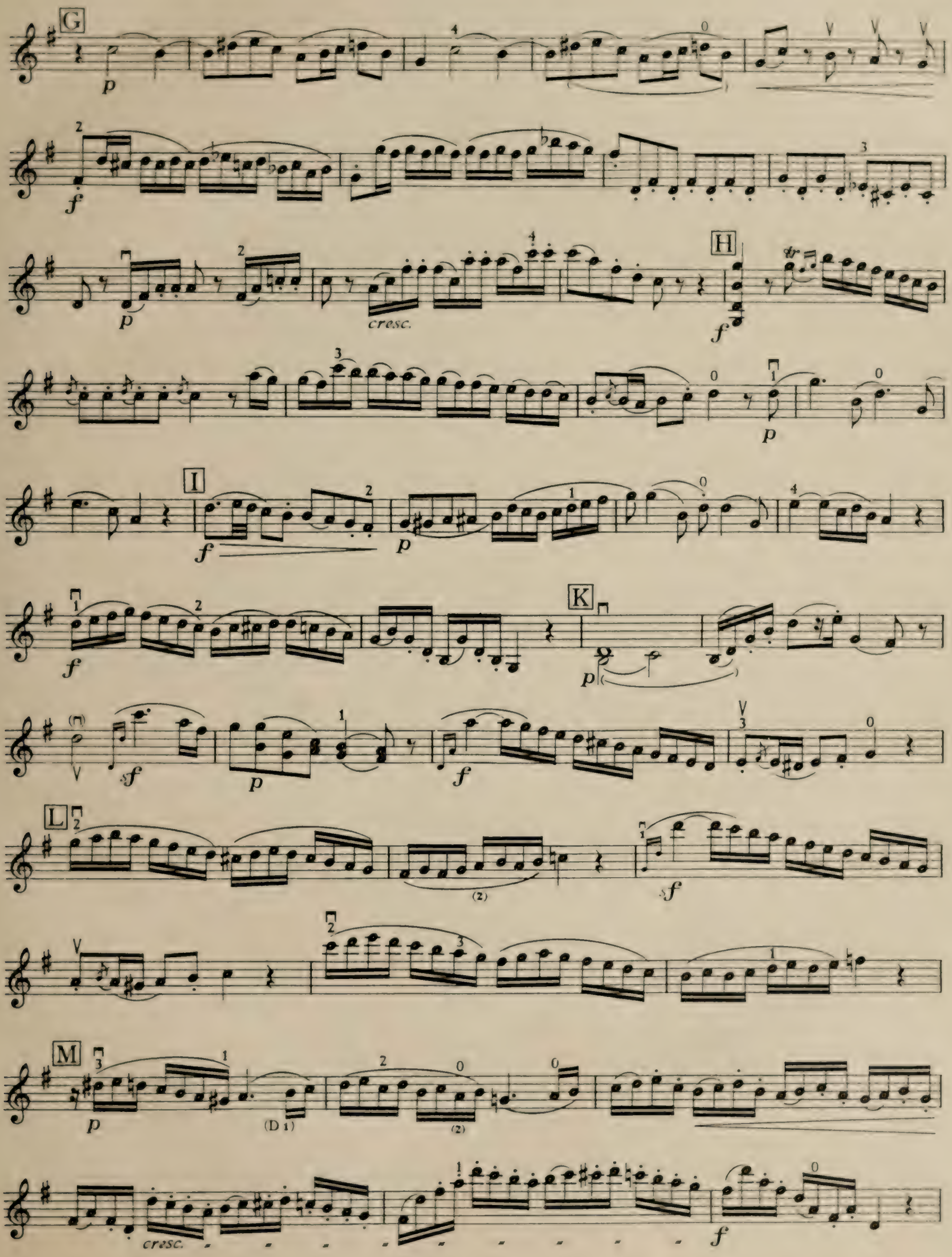
f

f

f

(1)

(1)


G
H
I
K
L
M
cresc.
cresc.

N

dolce

(4 D.....)

(4 D z)

O

f

mf *sf* *cresc.* *sf*

sf *sf* *sf* *f*

P

(𝅗𝅥) *mf*

p *mf* *p* *mf* *p*

f *p* *f*

p *f*

Adagio

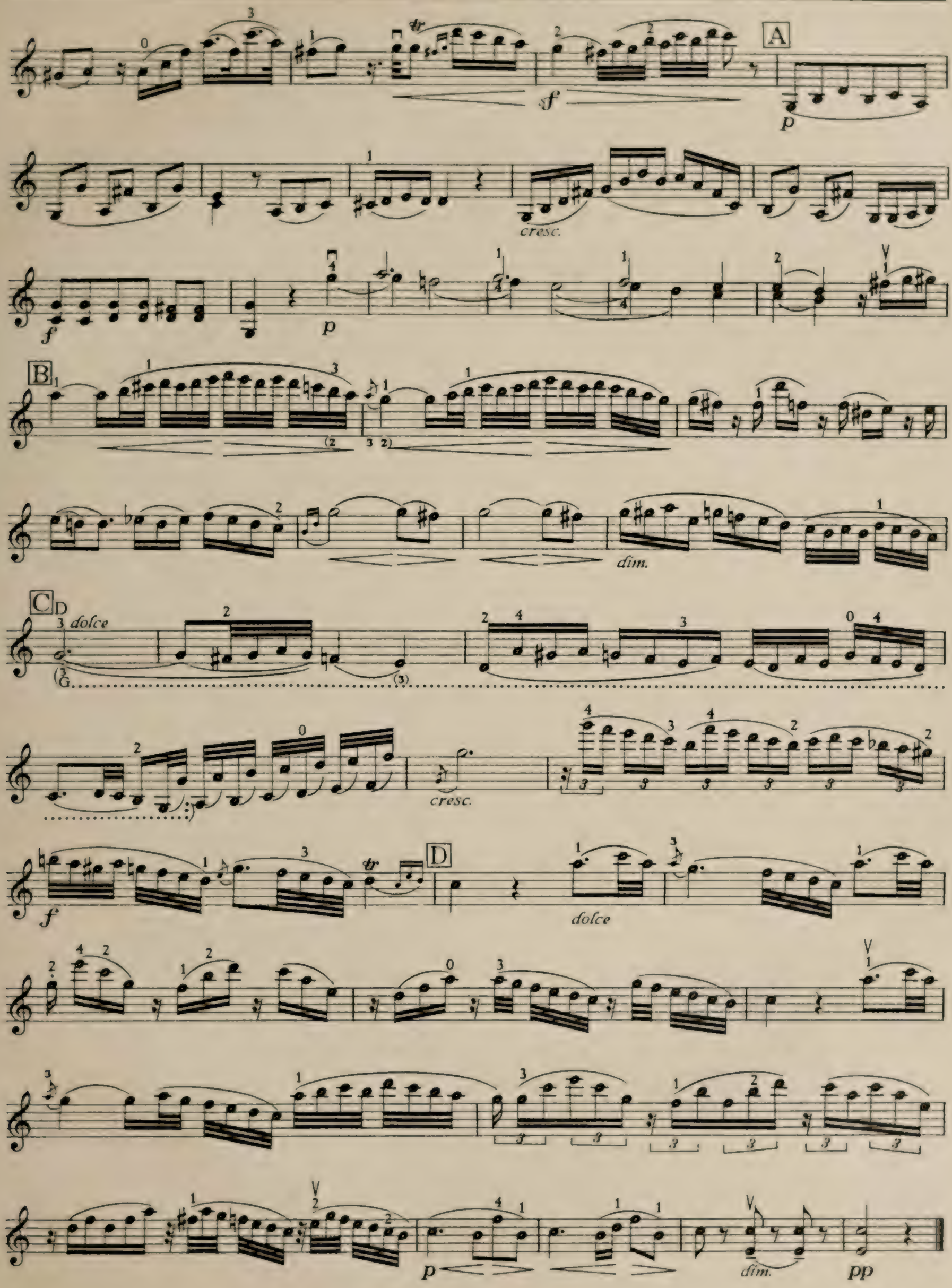
dolce

(3)

cresc.

f

dolce


A
sf
p
cresc.
f
p
B
(2
3 2)
dim.
C D
3 dolce
(3)
cresc.
f
D
dolce
p
dim.
pp

RONDO
Allegro

p dolce

f

(p)

f

p

sempre f

(p)

f

p

f

p

cresc.

f

p

(f)

(p)

f

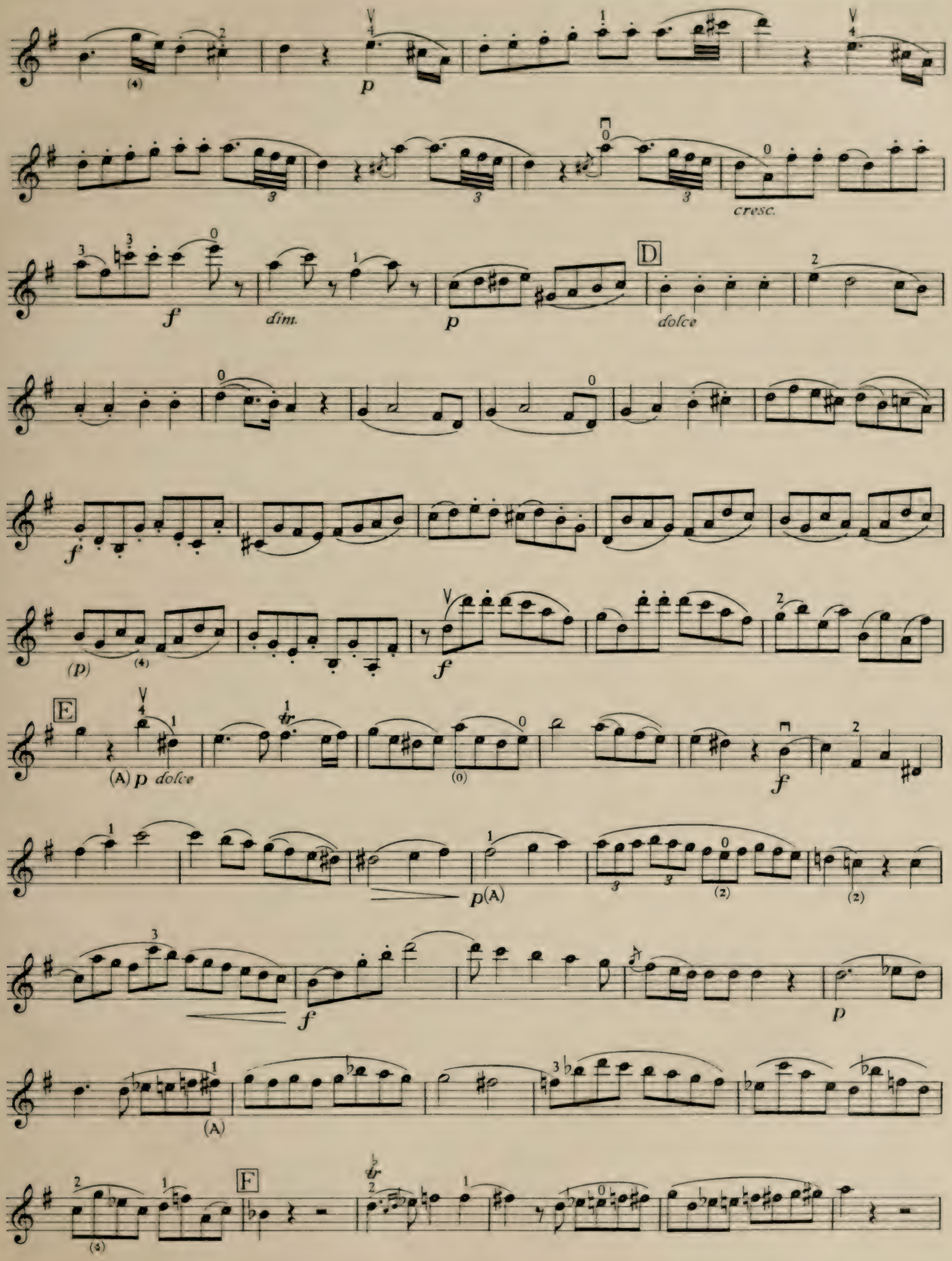
p

cresc.

f

B Viola

C


p
cresc.
f
dim.
p
D
dolce
f
(p)
f
E
(A) p dolce
f
p(A)
f
p
(A)
F

D

f *dolce*

sf *sf* *sf*

sf *sf* *p*

cresc. *f* *p dim.*

G

(D) *p dolce*

f

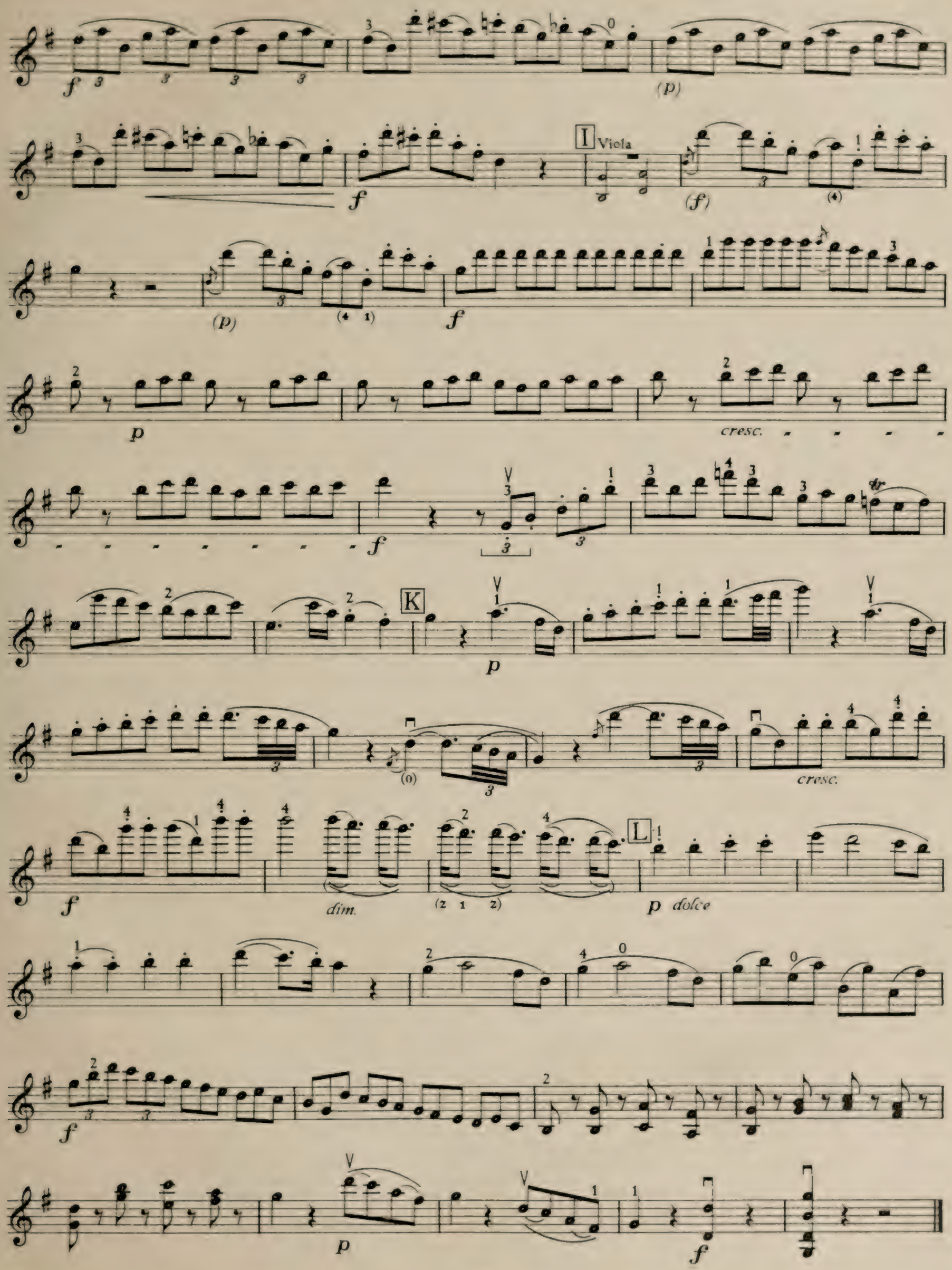
(*p*) (*f*) *p*

H

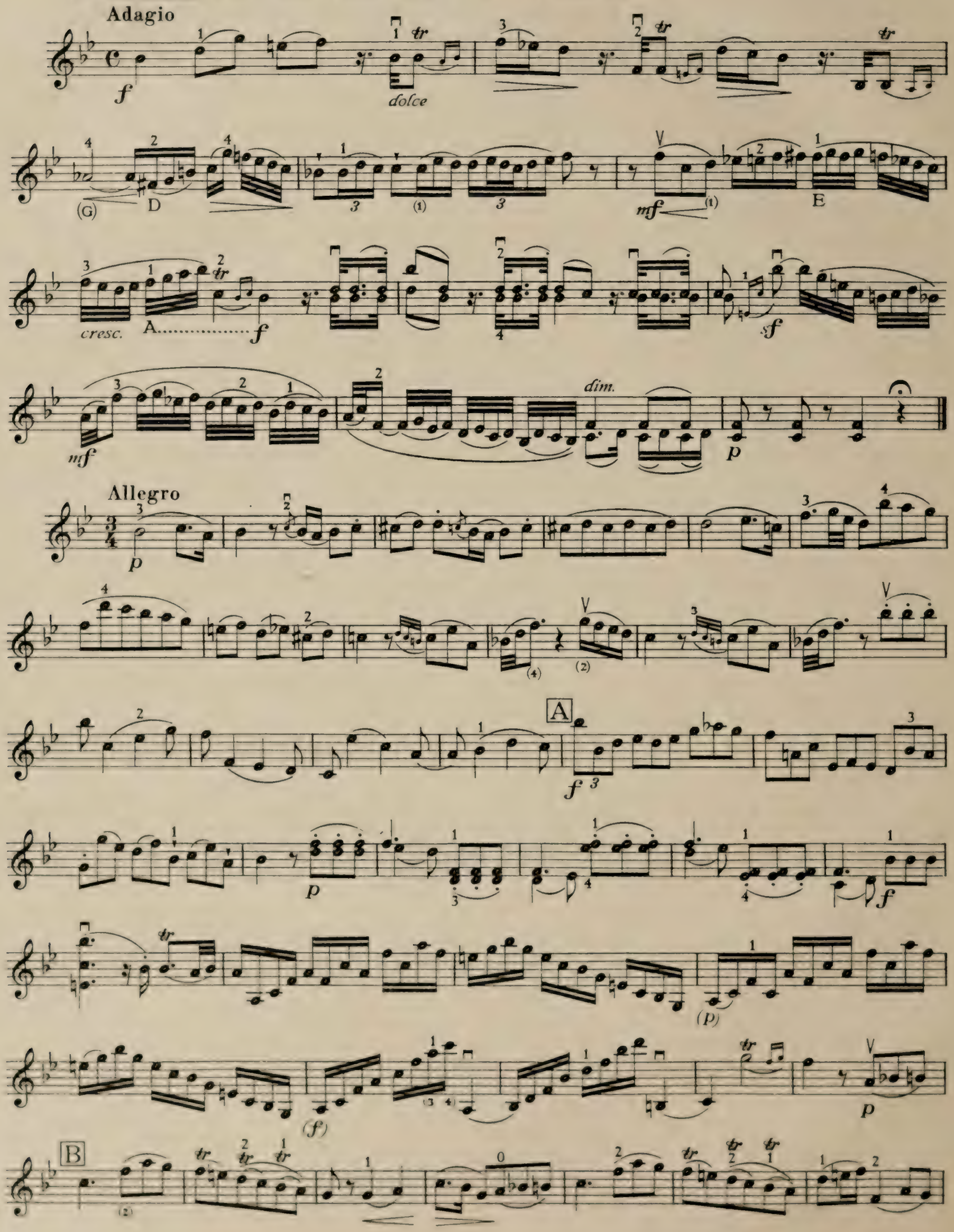
f

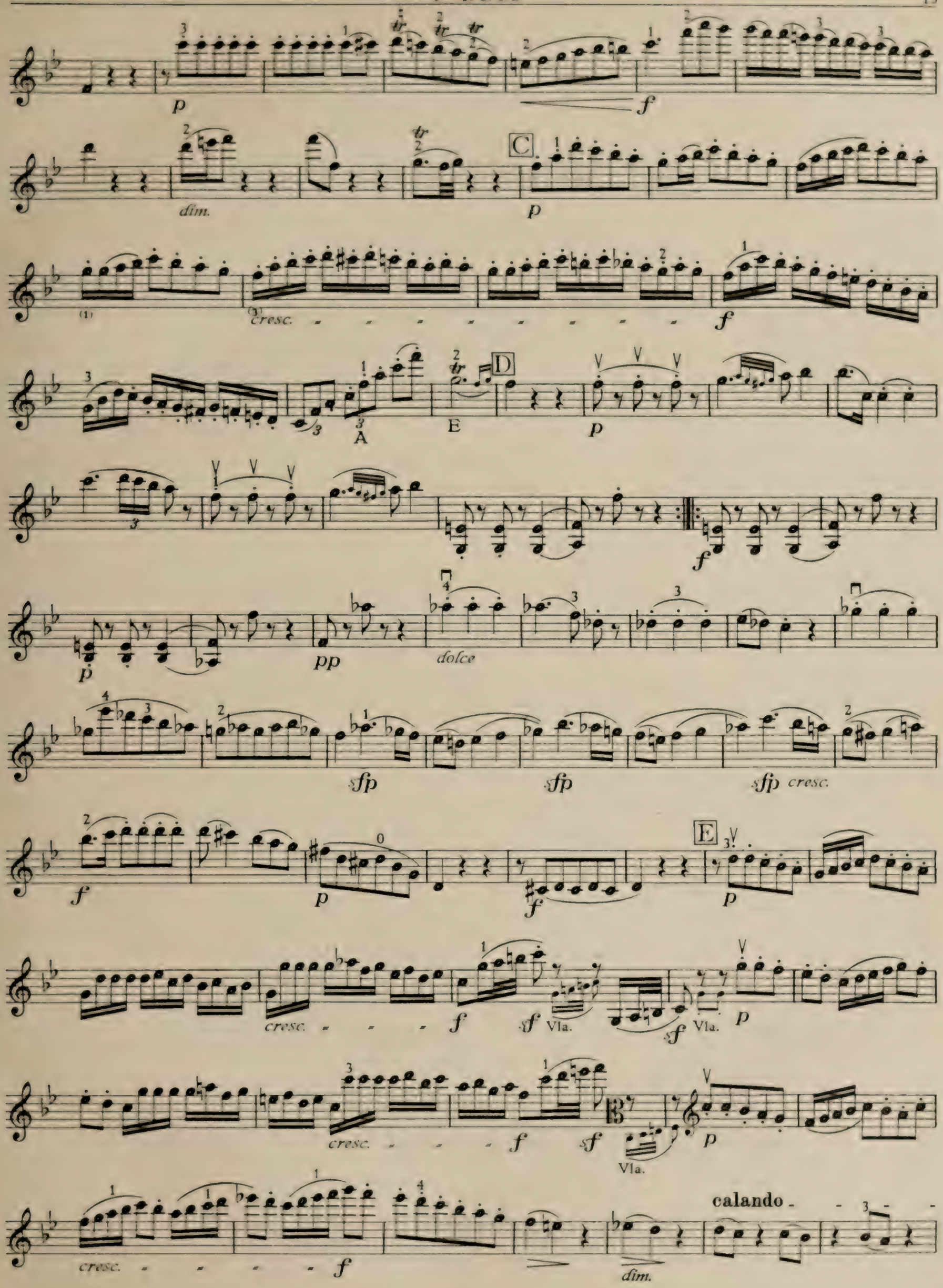
p (*p*)

f *p*


I
Viola
K
L
cresc.
dim.
p dolce

2 Mozart: Duo (Violino, Viola) No. 2 *B–Si♭–B♭* (Köchel 424)




p
f
dim.
C
p
cresc.
f
A
E
D
p
f
p
pp
dolce
sfp
sfp
sfp cresc.
f
p
f
E
p
cresc.
f
sf
Vla.
sf
Vla.
p
cresc.
f
sf
Vla.
p
cresc.
f
dim.
calando

F a tempo

dolce

G

f

p

f

(f)

A

A

dolce

H

p

f

p

I

cresc.

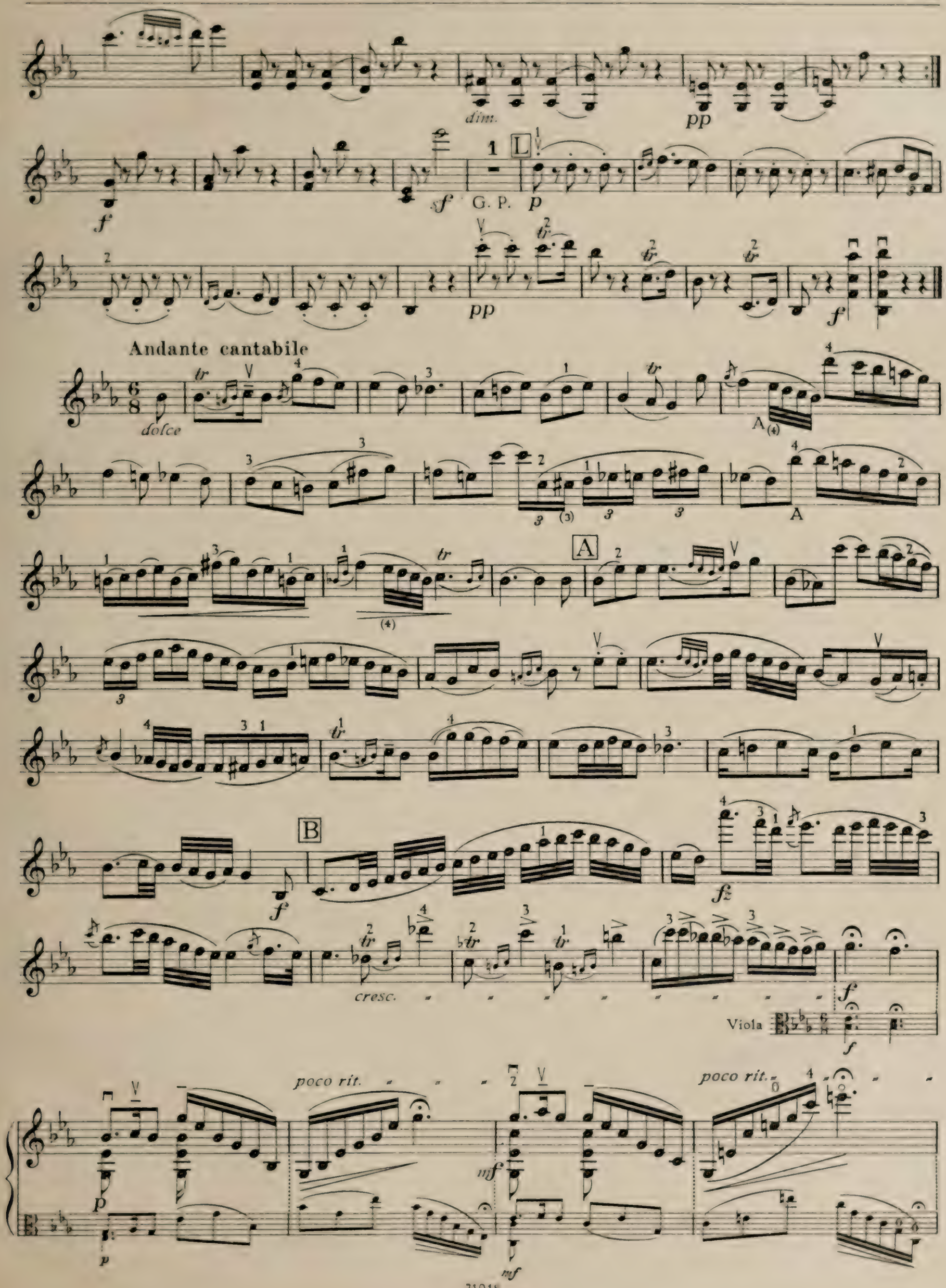
f

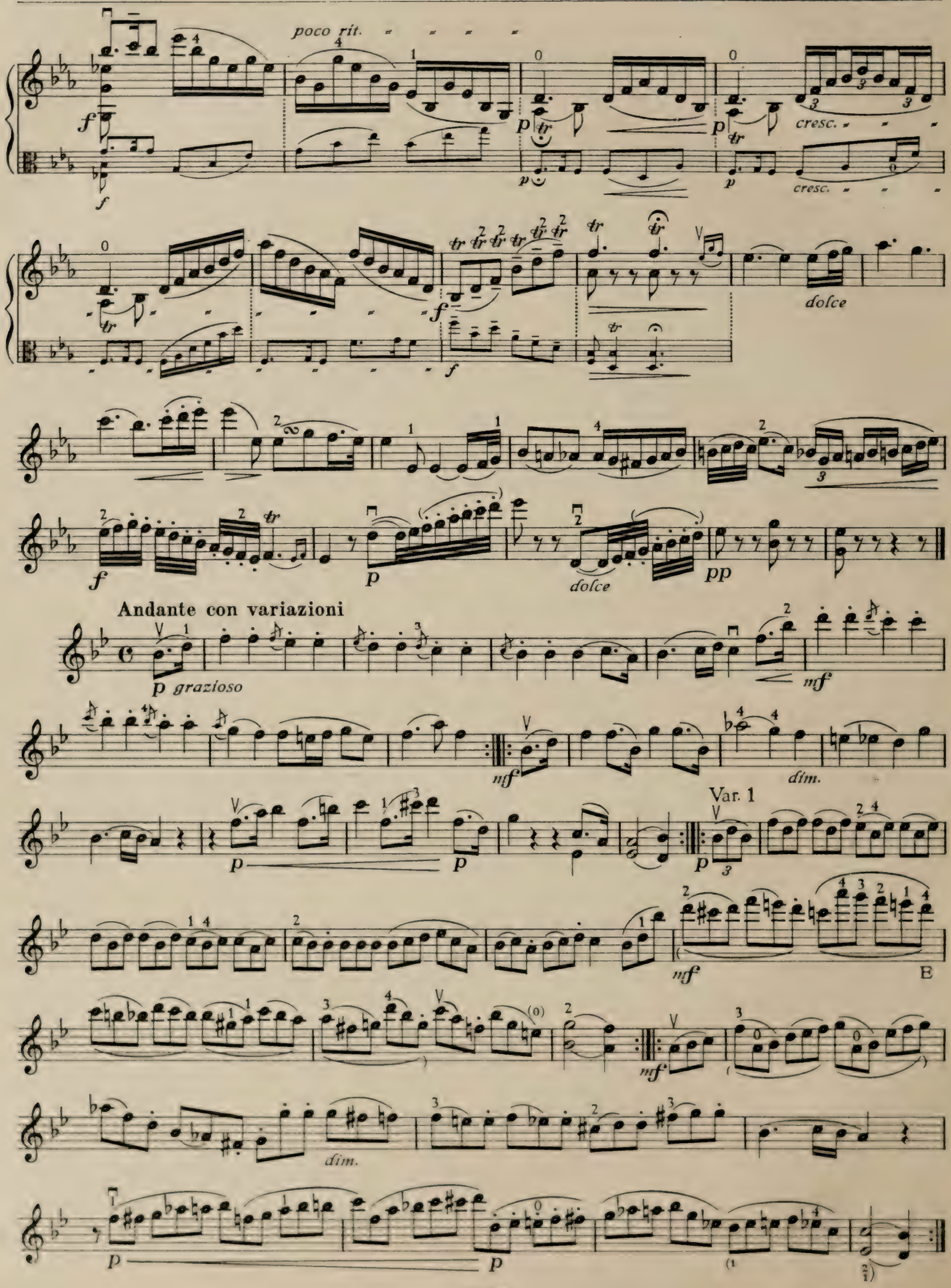
A

E

K

p


dim.
pp
f
sf
G. P.
p
L
pp
f
Andante cantabile
dolce
A
A
B
fz
cresc.
f
Viola
f
poco rit.
poco rit.
p
mf
mf


poco rit.
cresc.
cresc.
dolce
dolce
Andante con variazioni
p grazioso
dim.
Var. 1
E
dim.

Var. 2

Viola

f *p* *f*

p

f *p* *f*

p

Var. 3

p leggiero

f

mf

f

(4 3)

Var. 4

f

sempre f

1. 2.

Var. 5

dolce *mf*

p *mf cresc.* *dim.*

f *p* 1. 2.

Var. 6 **Allegretto**

p scherzando *f*

p *p* *cresc.* *p*

mf *p*

A *mf* A *cresc.*

f *rit.*

Allegro

p

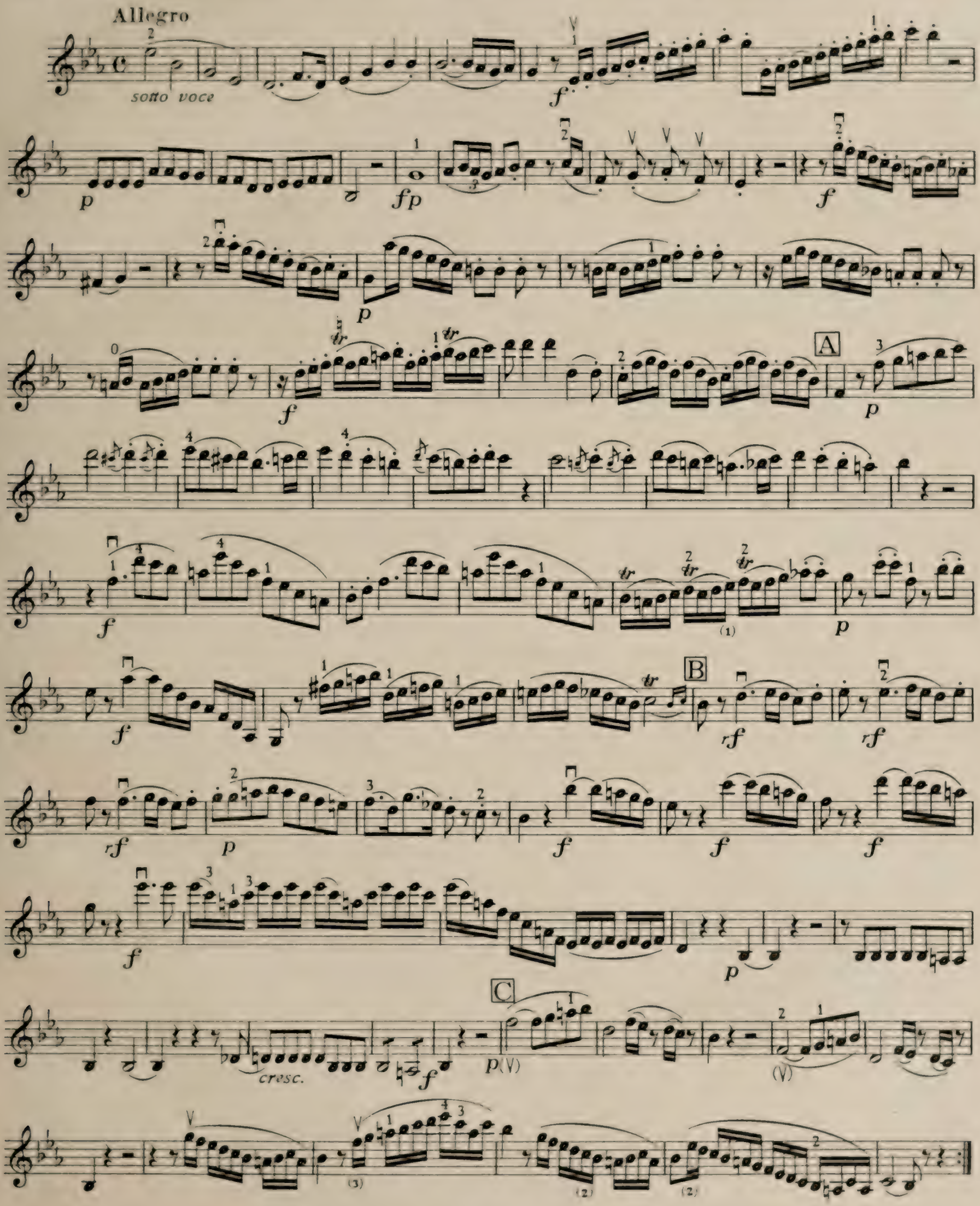
f *p*

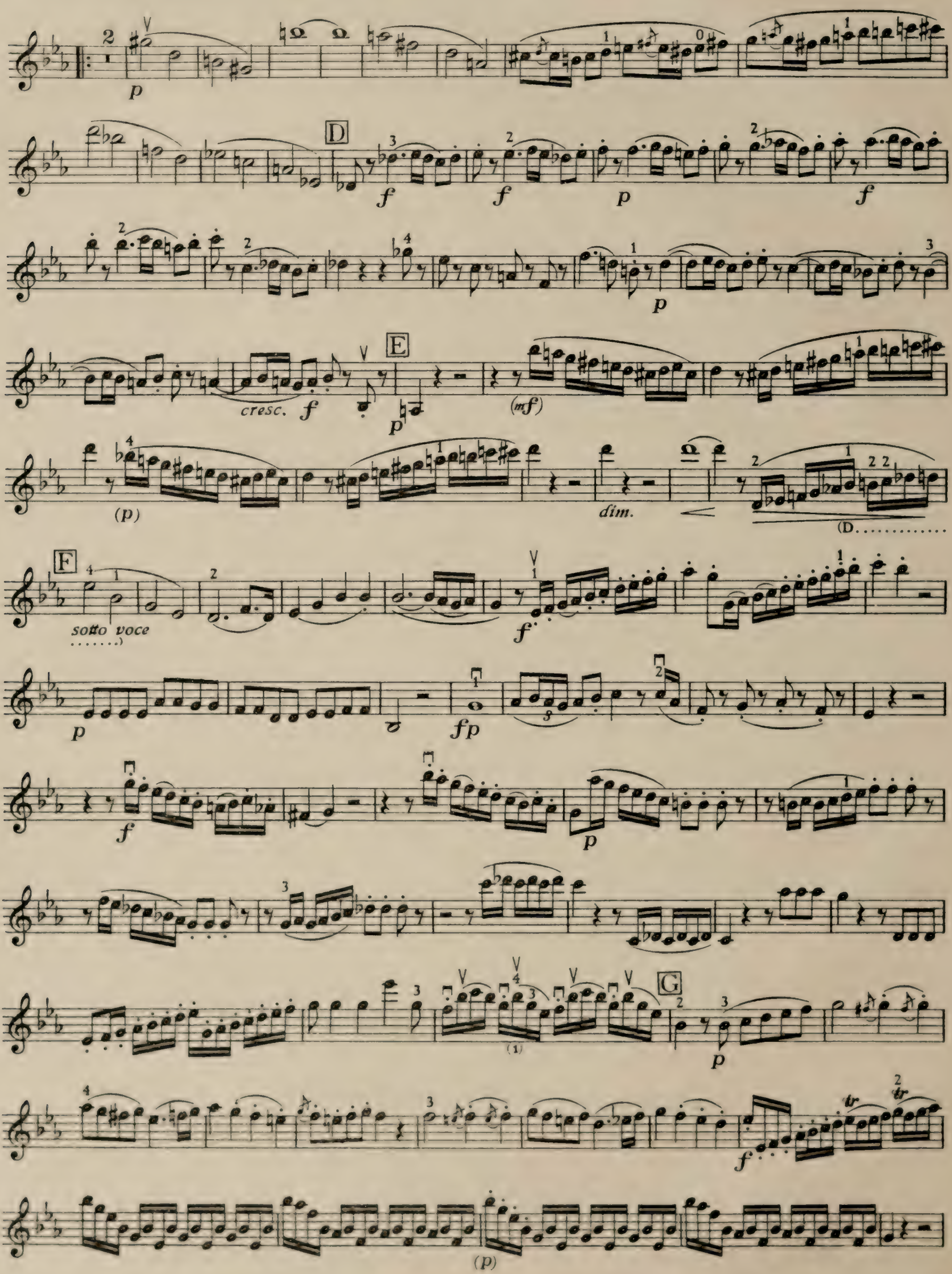
f *f*

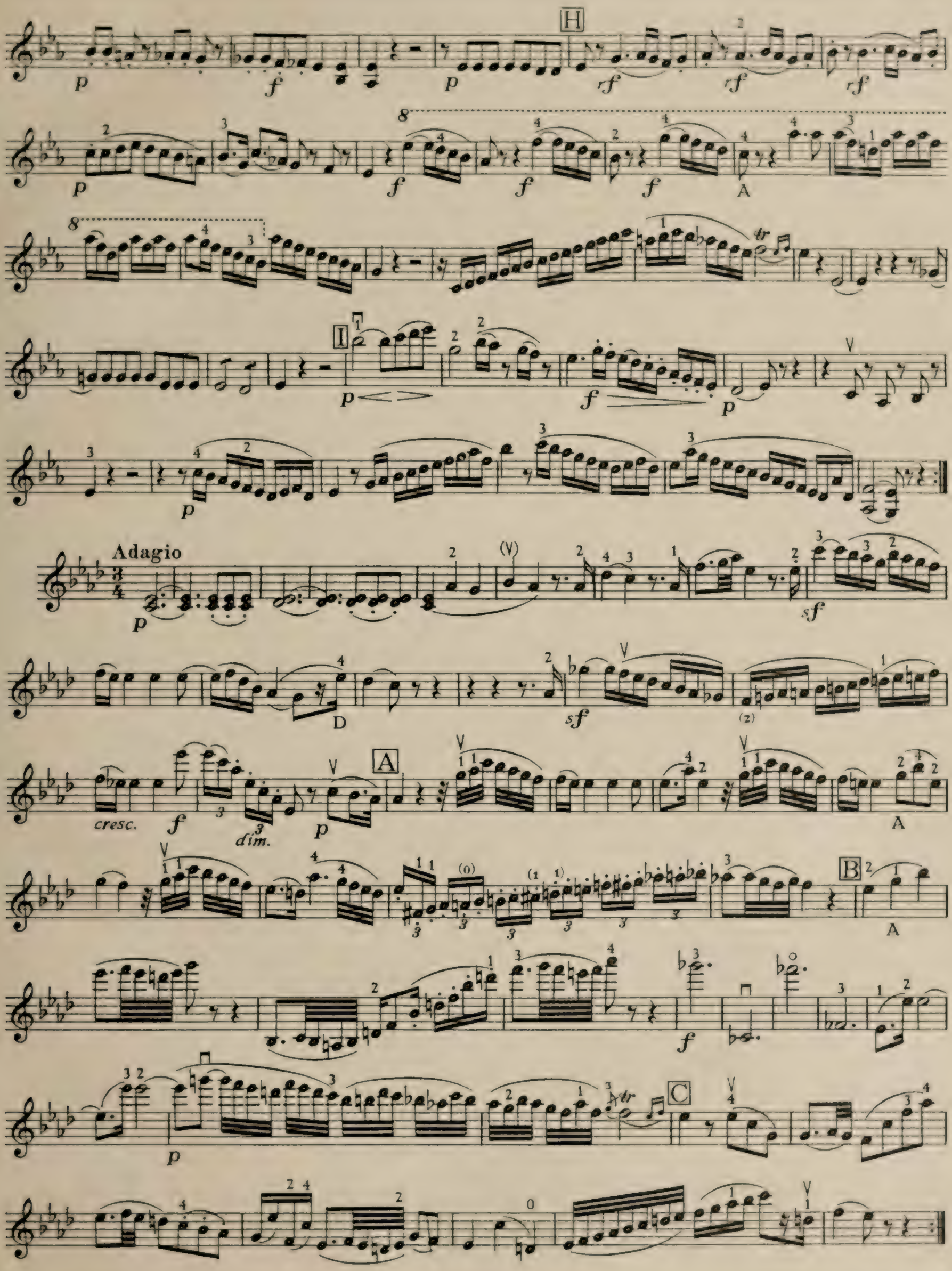
pp *f*

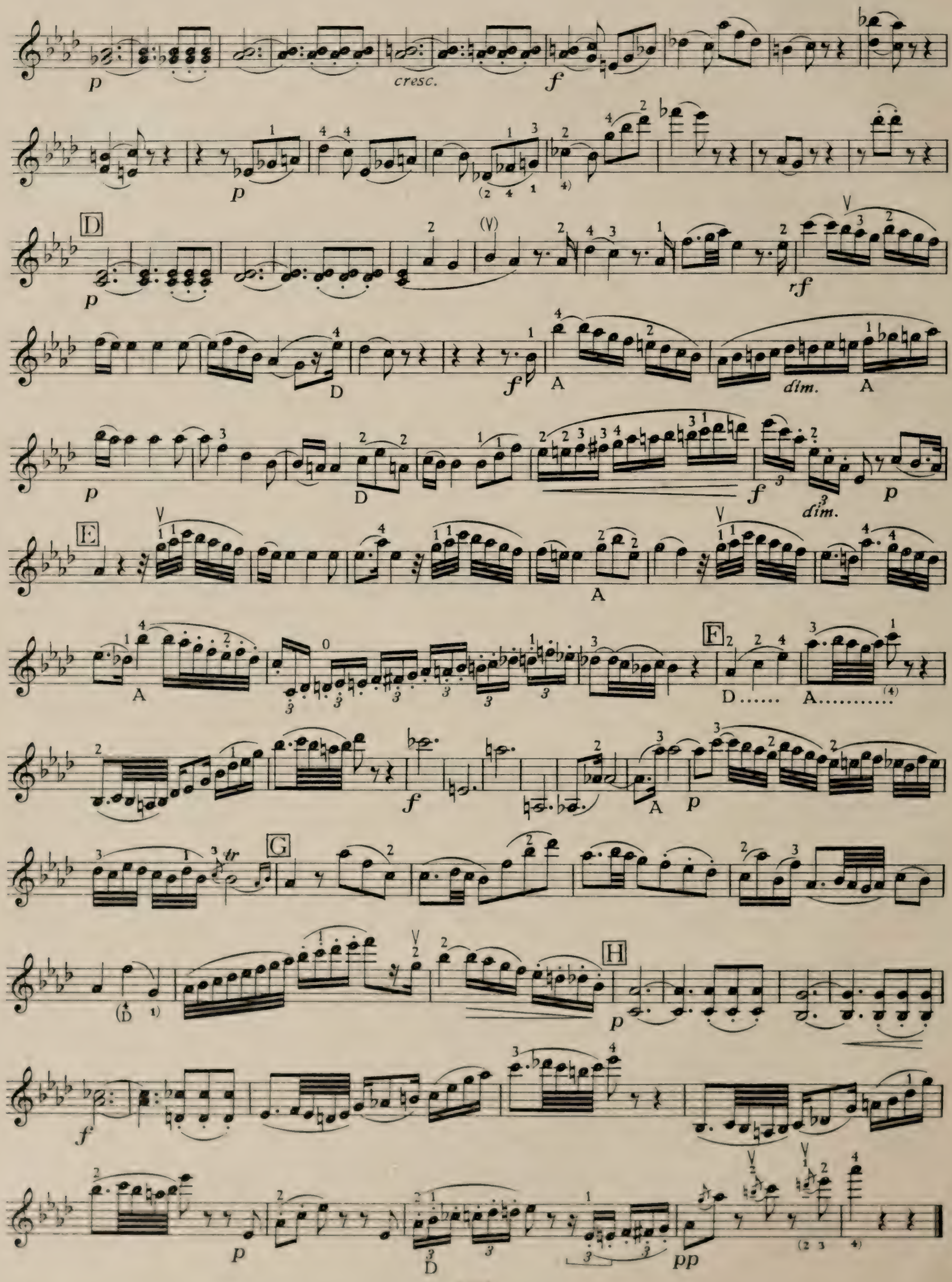
II
TRIOS

3 Mozart: DIVERTIMENTO (Violino, Viola, Violoncello) *Es – Mib – Eb* (Köchel 563)

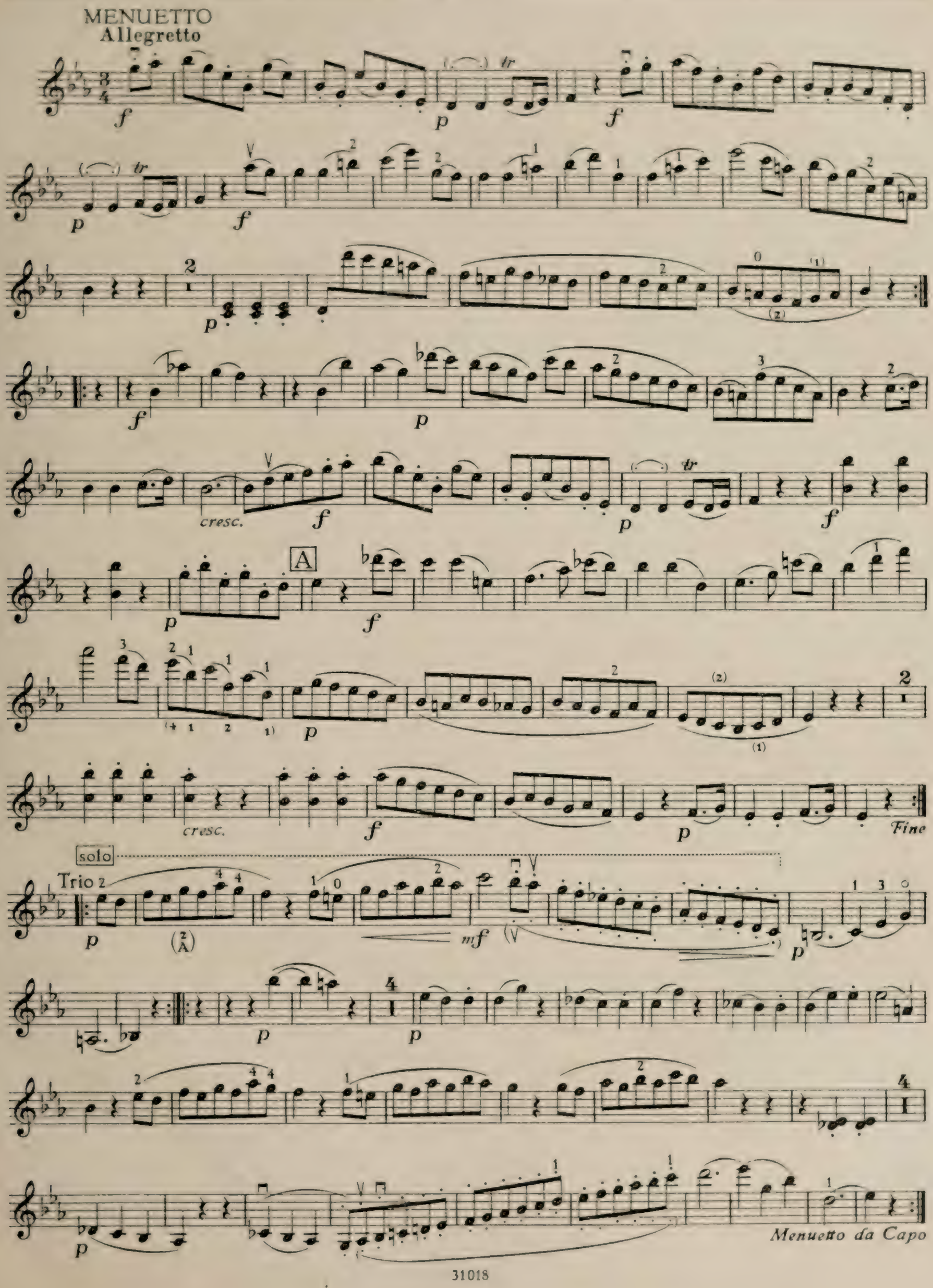


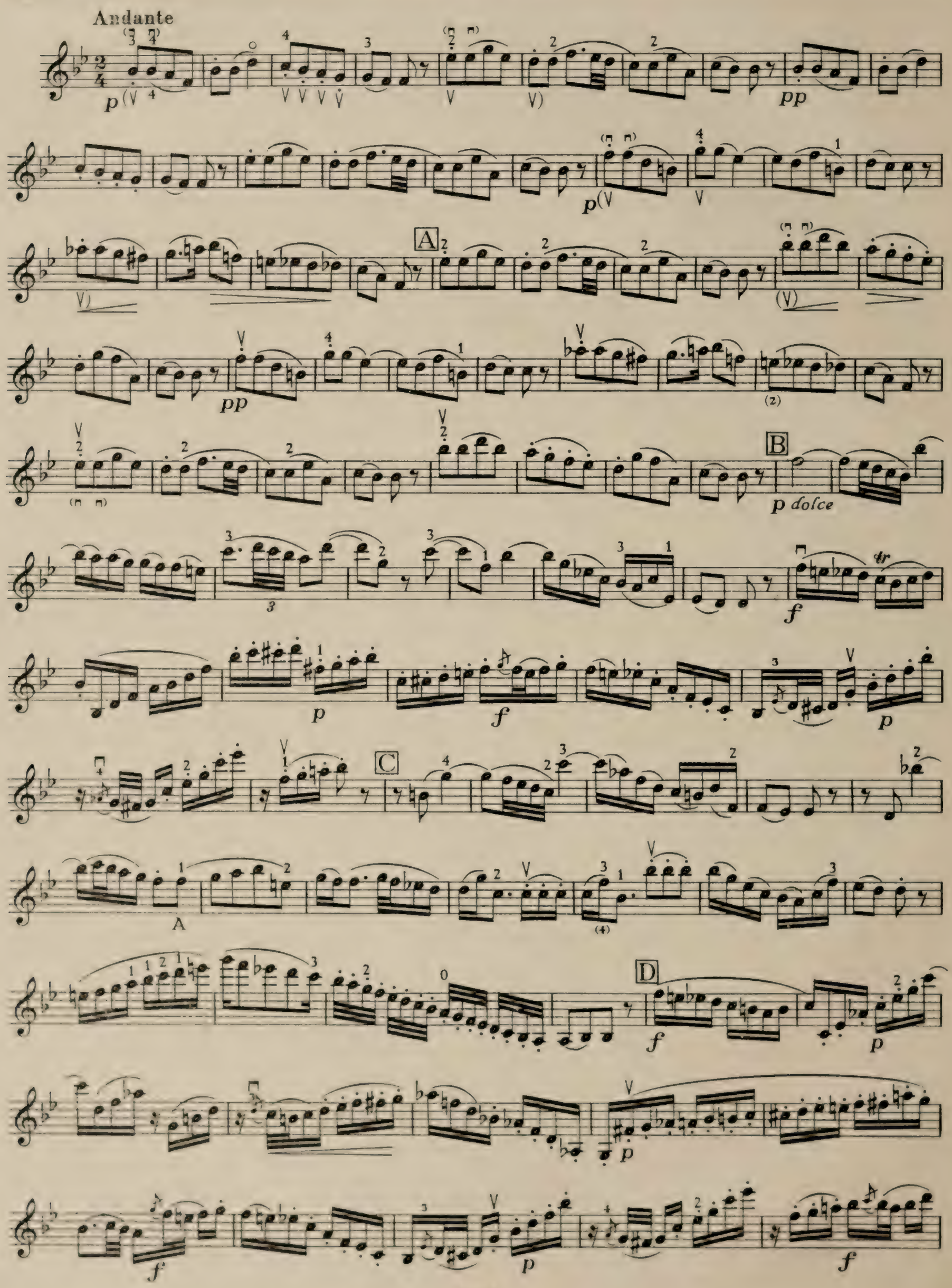

D
E
F
G
sotto voce
cresc.
dim.


H
I
Adagio
A
B
C
D
cresc.
dim.


p
cresc.
f
p
D
p
rf
D
f
A
dim.
A
p
D
f
dim.
p
E
A
A
F
D
A
f
A
p
G
H
p
f
p
D
pp

MENUETTO
Allegretto




Andante
p
pp
A
B
p dolce
f
C
D

E

F

G

H

Minore

Maggiore

f

segue

I

K

sf *dim.* *p*

sfp *tr* *p* *mfp* *mfp* *pp*

MENUETTO
Allegretto

p *sfp* *sfp*

p

mf p *mf p* *mf p* G. P. *p*

Trio I

p

solo

p cresc. *mf p* *mf p* *mf p*

pp

Menuetto da Capo

Trio II

p

f

p

dolce *dim.* *pp*

Menuetto da Capo

Coda

Viola

p

solo

f *p* *f* *p*

Allegro

p

A

dim. *pp* A

A

p *f* *p*

f

(mf) *(p)*

p *dim.* B *dolce*

cresc.

C

f

p

f

p

f

D

p

dolce

E

E

p

F

p

f

p

cresc.

f

G

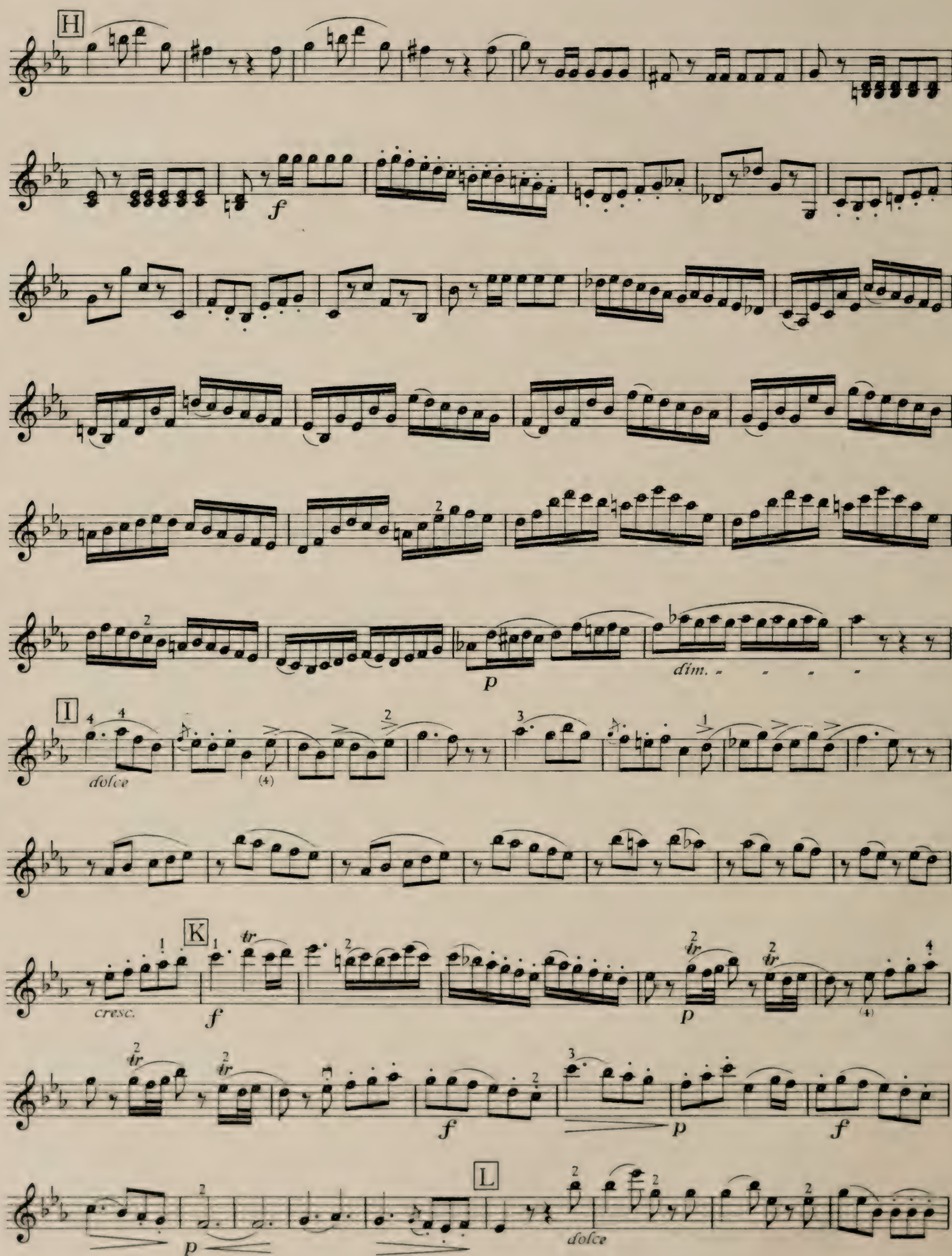
p

(2)

cresc.

f

p


H
f
p
dim.
I
dolce
K
cresc.
f
p
f
p
f
p
L
dolce

M

solo

N

calando

p

A

dim.

pp

A

O

f

p

A

f

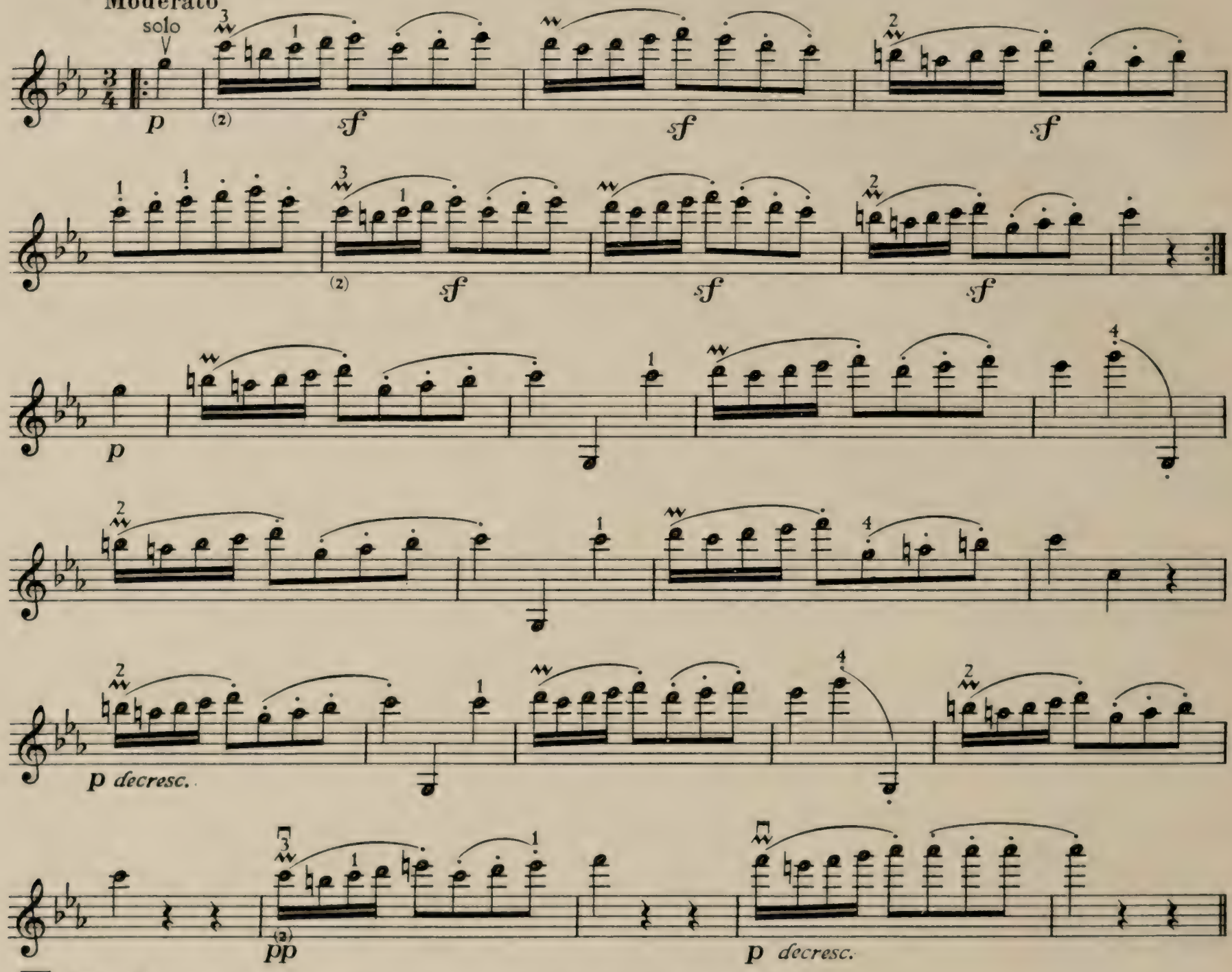
p

ff

4 Beethoven: Trio (Violino, Viola, Violoncello) *Es–Mib–Eb* Op. 3

2. Menuetto (Minore)

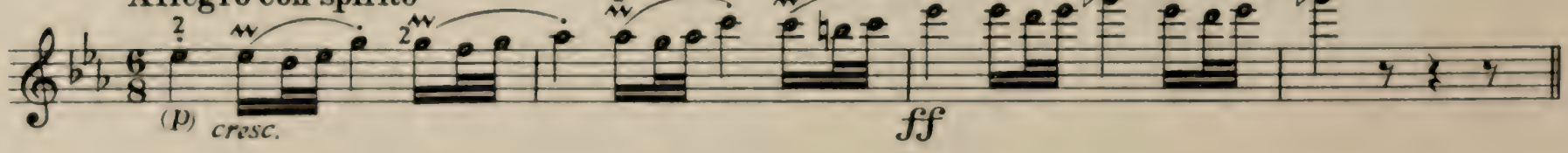
Moderato



5 Beethoven: Trio (Violino, Viola, Violoncello) *c–ut–c* Op. 9 No. 3

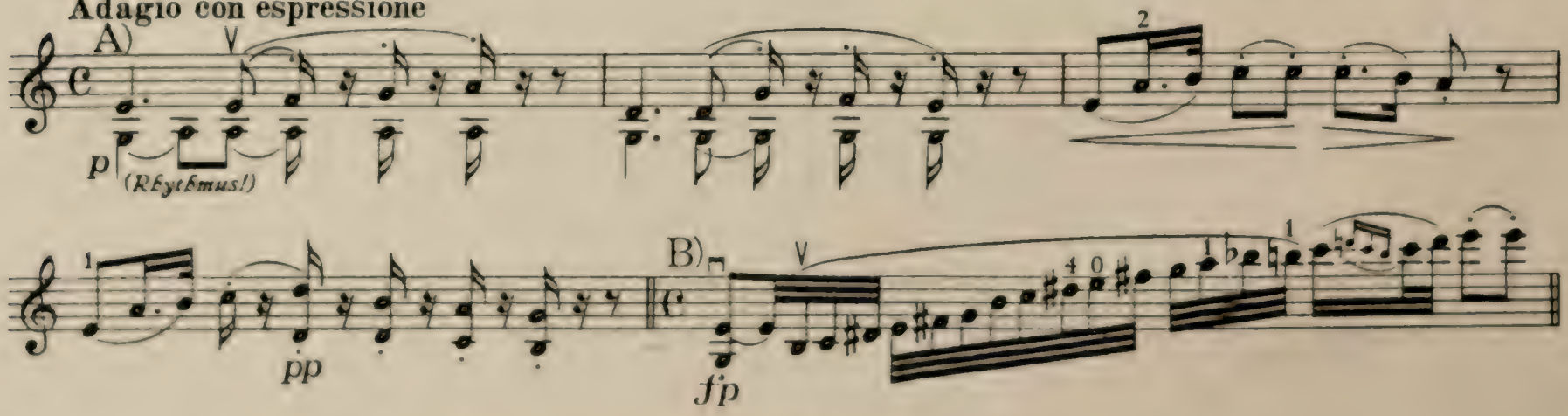
1. SATZ

Allegro con spirito



2. SATZ

Adagio con espressione



3. SATZ (Scherzo)
Allegro molto e vivace

A)

B)

FINALE
Presto

A)

B)

solo

6 Beethoven: Serenata (Flauto, Violino, Viola) *D–Re–D* Op.25

2. Variation
Andante

solo

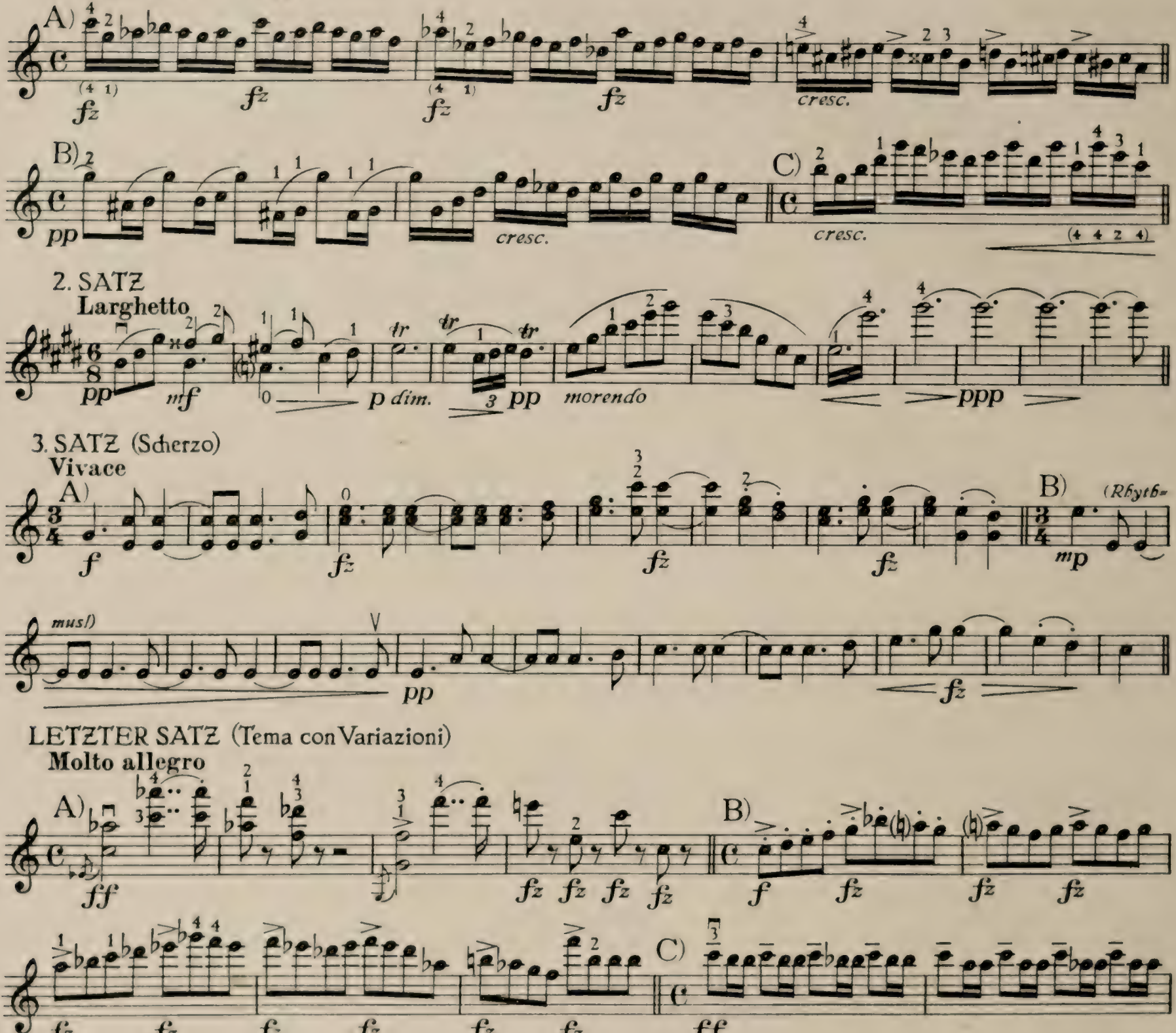
cresc.

cresc.

7 Dvořák: Terzetto (2 Violini, Viola) *C–Ut–C* Op. 74*)

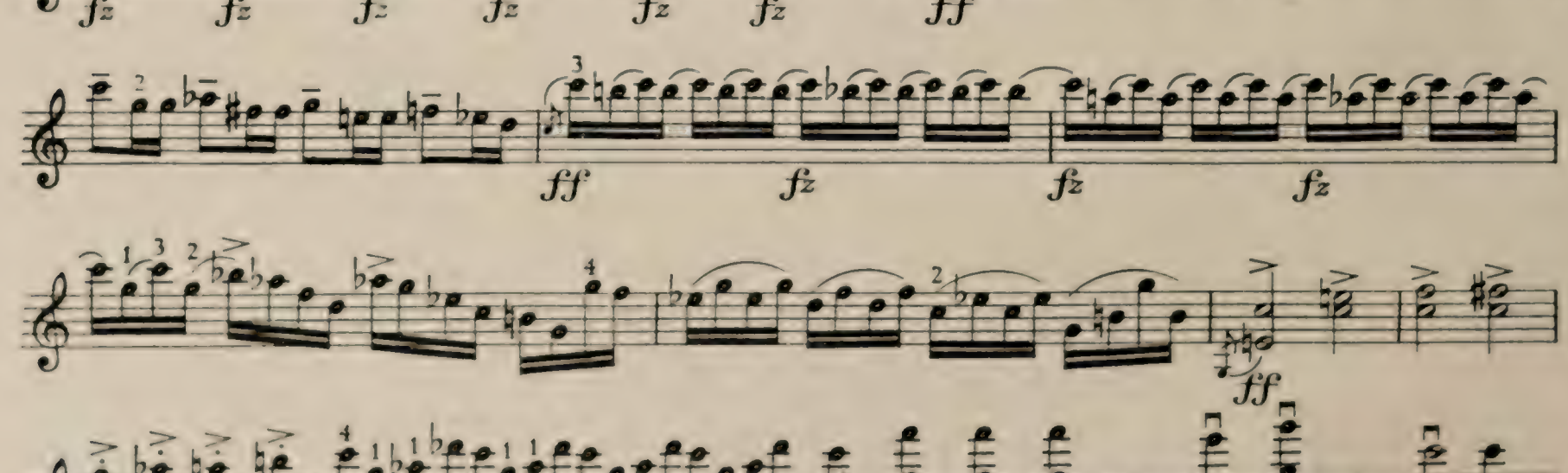
1. SATZ (Introduzione)

Allegro ma non troppo



2. SATZ

Larghetto



3. SATZ (Scherzo)

Vivace

LETZTER SATZ (Tema con Variazioni)

Molto allegro

*) Originalverleger: N. Simrock, G.m.b.H., Berlin

8 Reger: Serenata (Flauto, Violino, Viola) *D–Re–D* Op.77a*)

I. SATZ

Allegro(♩=108-116)

A) *ff* *p* *cresc.* *f*

B) *ff* *p*

2. SATZ

Andante semplice con variazioni (♪=92)

A) *p espress.* *molto* *p*

Più moto(♪=120) B) *f* *mp* *f*

f *ff* *p* *mf*

pp *mf* *pp* *f* *p* *f*

ff *poco rit.* *p*

LETZTER SATZ

Presto (𝅗𝅥.=138-144)

p *p*

*) Originalverleger: Ed. Bote & G. Bock, Berlin

9 Reger: Trio (Violino, Viola, Violoncello) *a–la–a* Op. 77b *)

1. SATZ

Allegro agitato (♩=176)

A)

f e cresc. *ff*

B)

p *p* *p* *pp* *pp*

C)

cresc. *ff* *agitato*

2. SATZ

Larghetto (♪=54)

A) G

p espr.

B)

p espress.

poco a poco stringendo

cresc.

ff

poco a poco rit.

3. SATZ (Scherzo)

Vivace (𝅗𝅥.=96-102)

f *sempre f* *mp* *p* *f* *p*

LETZTER SATZ

Allegro con moto (♩=168-176)

A)

p (non cresc.) *sf* *sf*

B)

ff *sempre ff*

fff (non dim.) *p*

*) Originalverleger: Ed. Bote & G. Bock, Berlin

10 Lendvai: Trio (Violino, Viola, Violoncello) *a–la–a* Op.16 *)

1. SATZ

Allegro moderato (♩.=80)

A) *p* *poco f*

B) arco *legatissimo* *pp sempre*

C) *p* *cresc.* *f* solo *decresc.*

D) *f* *(poco string.)* *non legato* *ff* *ten.* *ff* *(ten.)* *sffz*

LETZTER SATZ

Poco allegro (♩=120)

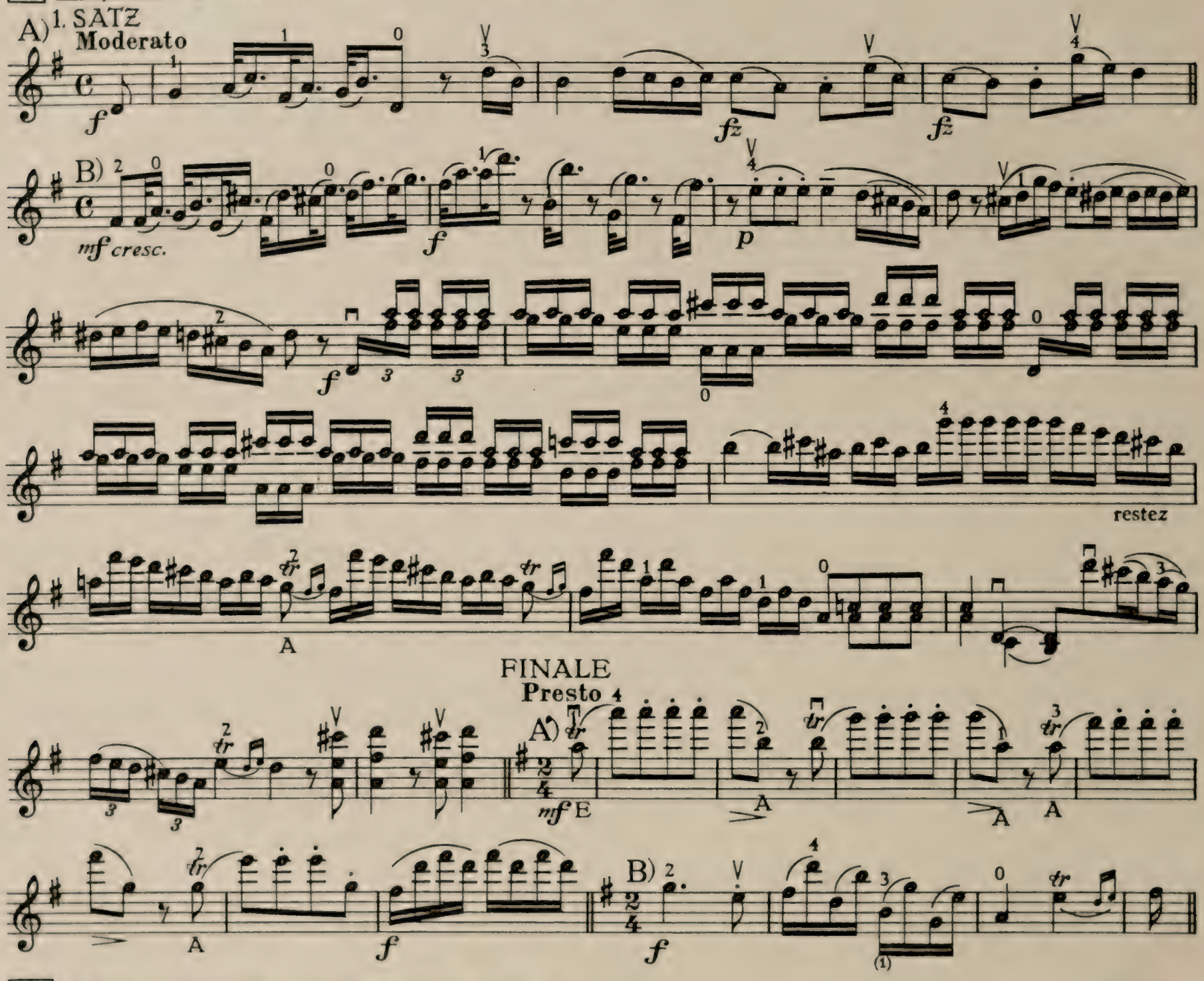
mp *cresc.* *p subito* *cresc.* *f* *dim.* *p*

*) Originalverleger: N. Simrock G.m.b.H., Berlin

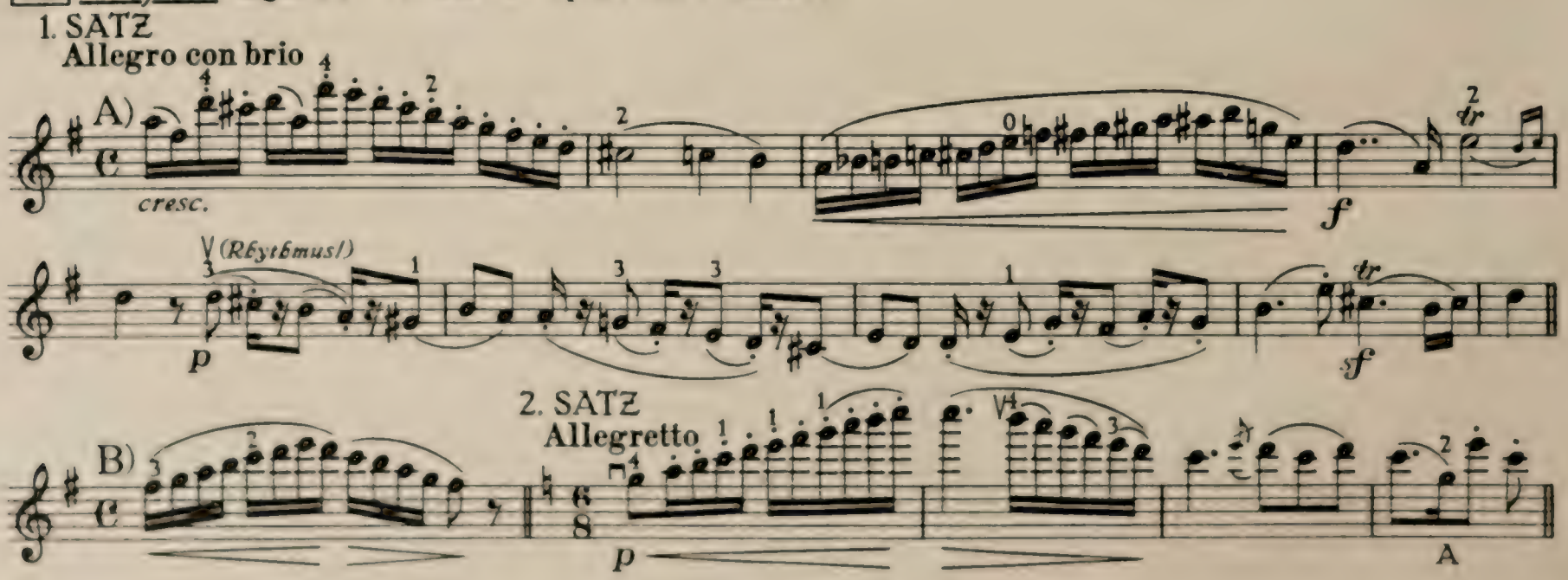
III
QUARTETTE

(2 Violini, Viola, Violoncello)

11 Haydn: Quartett *G–Sol–G* Op. 17 No. 5 (Peters 5)



12 Haydn: Quartett *G–Sol–G* Op. 54 No. 1 (Peters 19)



FINALE
Presto

E

13 Haydn: Quartett *C–Ut–C* Op. 54 No. 2 (Peters 20)

1. SATZ
Vivace

A)

B)

C)

3. SATZ (Menuetto)
Allegretto

14 Haydn: Quartett *E–Mi–E* Op. 54 No. 3 (Peters 21)

1. SATZ
Allegro

3. SATZ (Menuetto)
Allegretto

(Trio)

FINALE
Presto

15 Haydn: Quartett *G–Sol–G* Op. 64 No. 4 (Peters 34)

1. SATZ
Allegro con brio

FINALE
Presto

16 Haydn: Quartett *D–Re–D* Op. 64 No. 5 (Peters 35)

1. SATZ

Allegro moderato

A) *dolce*

B) *mf*

cresc. *f*

C) *f*

FINALE

A) Vivace *)

p leggiero

p

B)

p

cresc.

solo

f *dim.* *p*

ff *p*

f

*) Im 1. Band enthalten: Spiccato 15

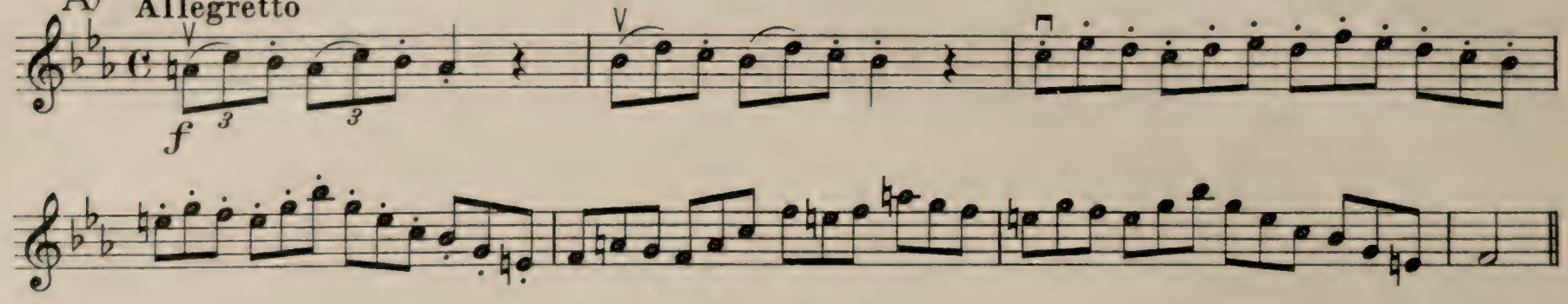
*) *Voir aussi Vol. I: Spiccato* 15

*) Also in Vol. I see: Spiccato 15

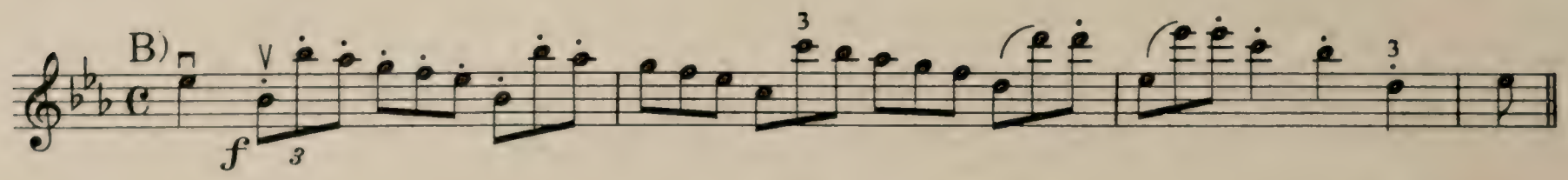
17 Haydn: Quartett *Es – Mib – Eb* Op. 64 No. 6 (Peters 36)

1. SATZ
Allegretto

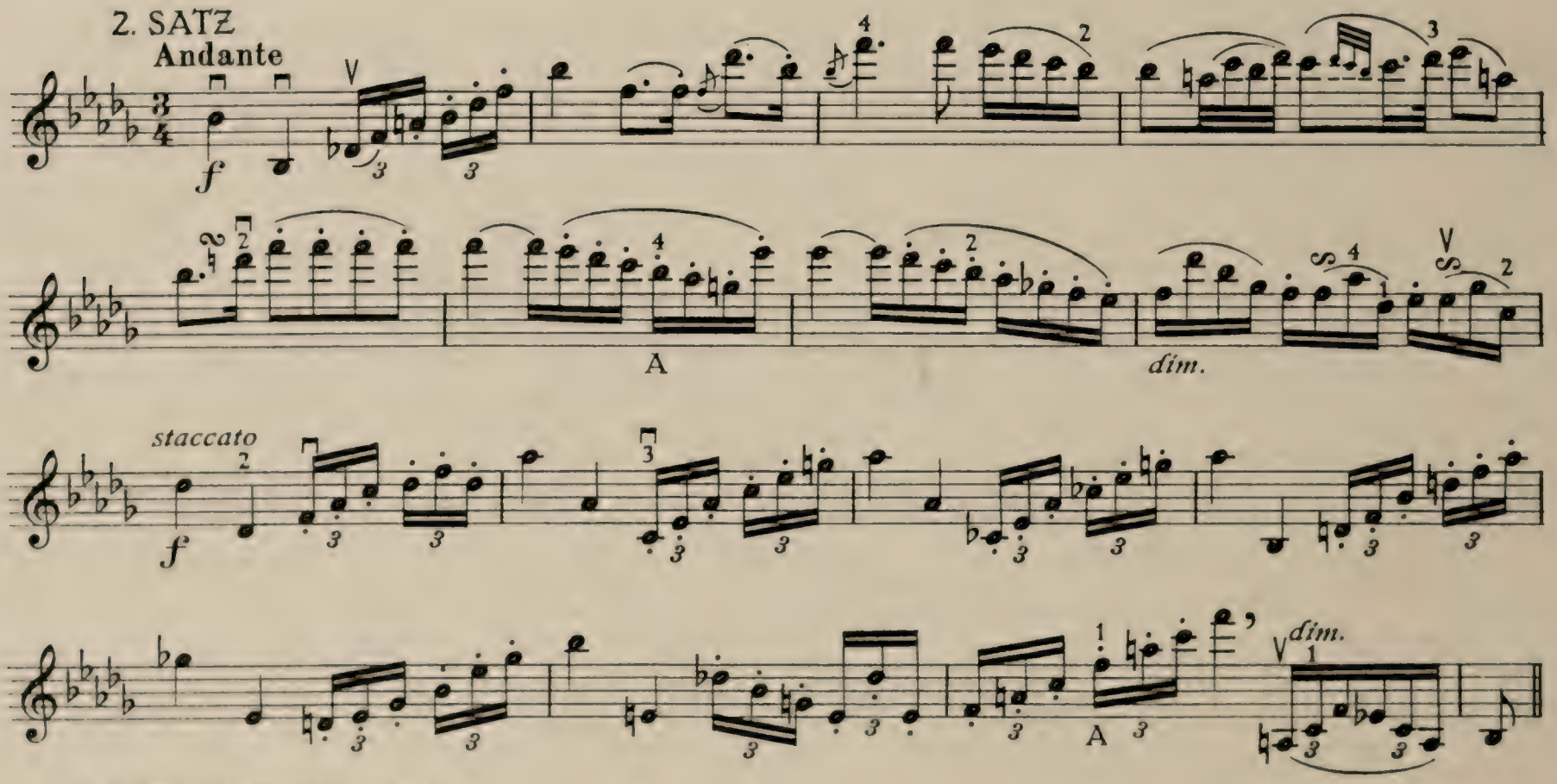
A)



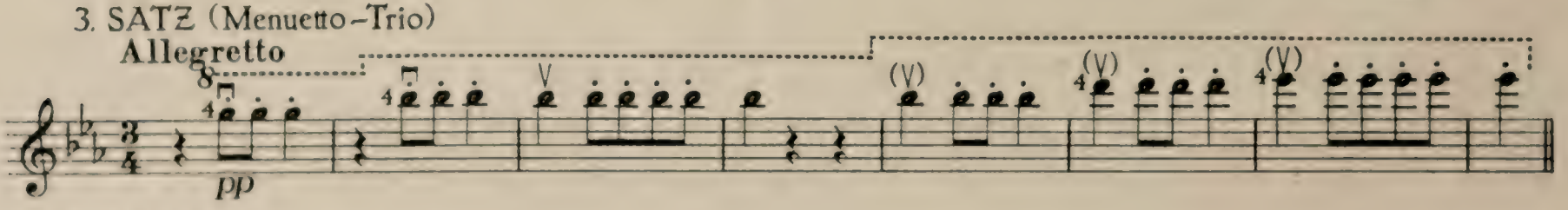
B)



2. SATZ
Andante

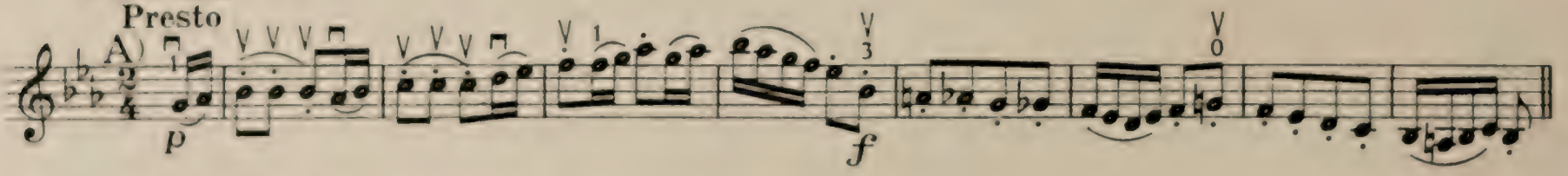


3. SATZ (Menuetto–Trio)
Allegretto

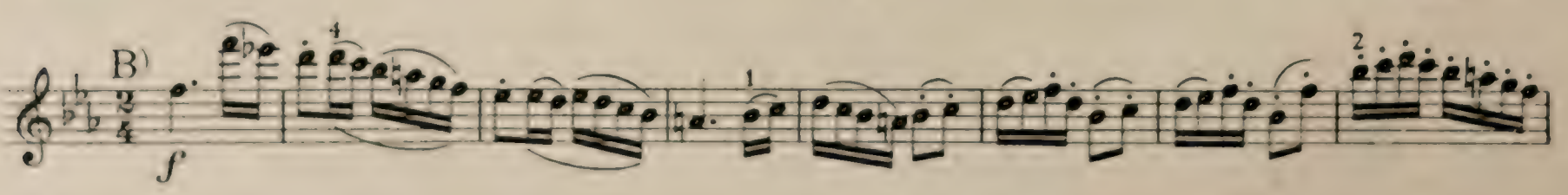


FINALE
Presto

A)



B)



C)

ff

18 Haydn: Quartett *C–Ut–C* Op. 74 No. 1 (Peters 28)

1. SATZ
Allegro moderato

A)

f *p* *f*

A (4 A) 3) (E)

B)

f

19 Haydn: Quartett *F–Fa–F* Op. 74 No. 2 (Peters 29)

1. SATZ
Allegro spirituoso

A)

f

B)

(A 1 4 2 4)

p

FINALE
Presto

A)

p *f*

B)

f sempre cresc.

ff

C)

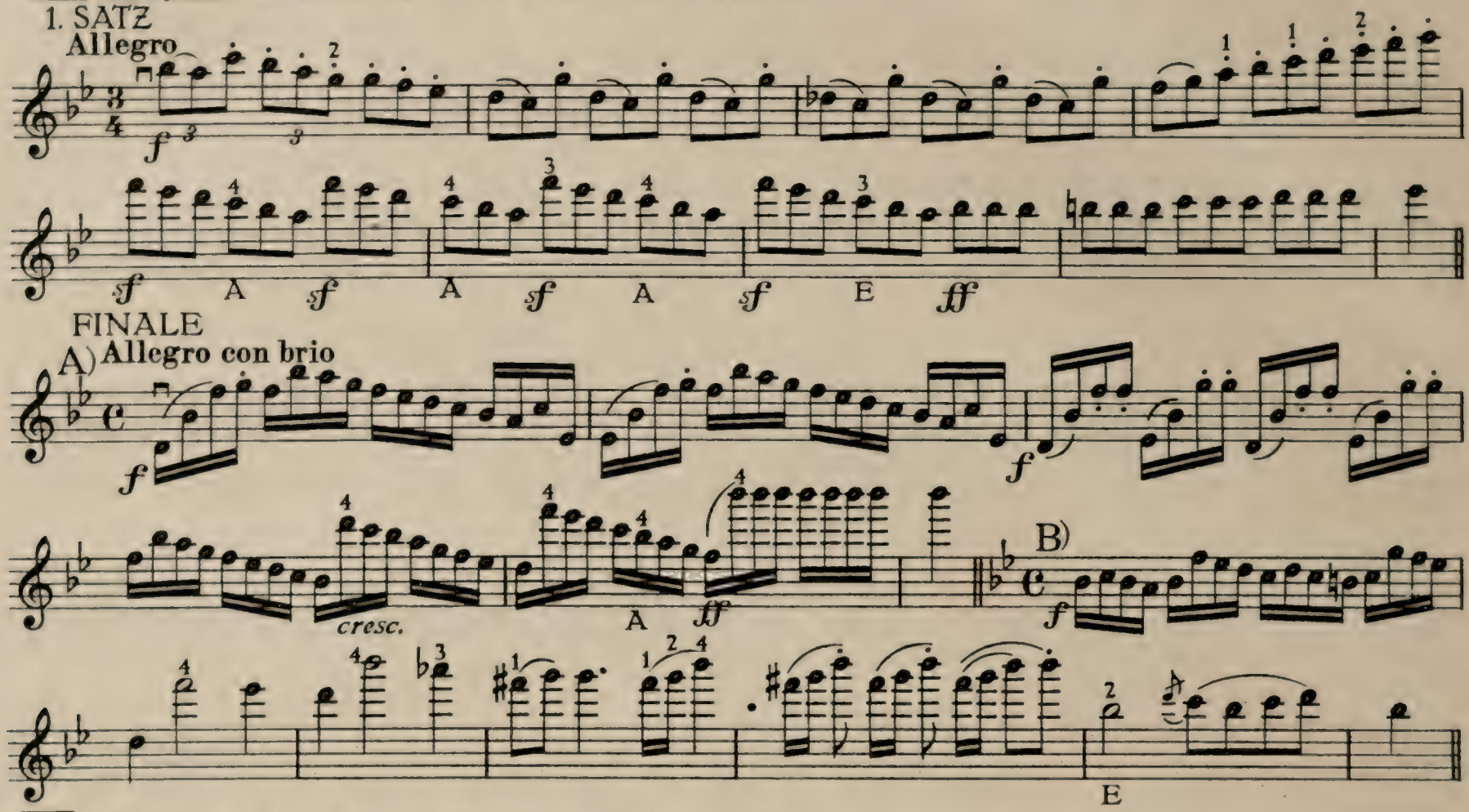
f

A

20 Haydn: Quartett *g – sol – g* Op. 74 No. 3 (Peters 30)

1. SATZ

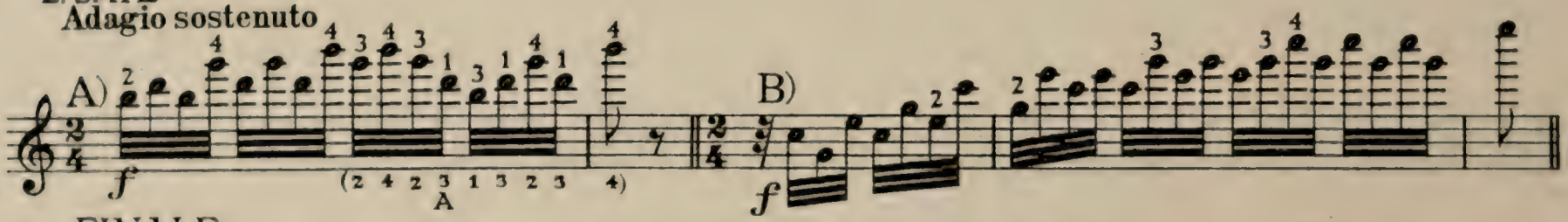
Allegro



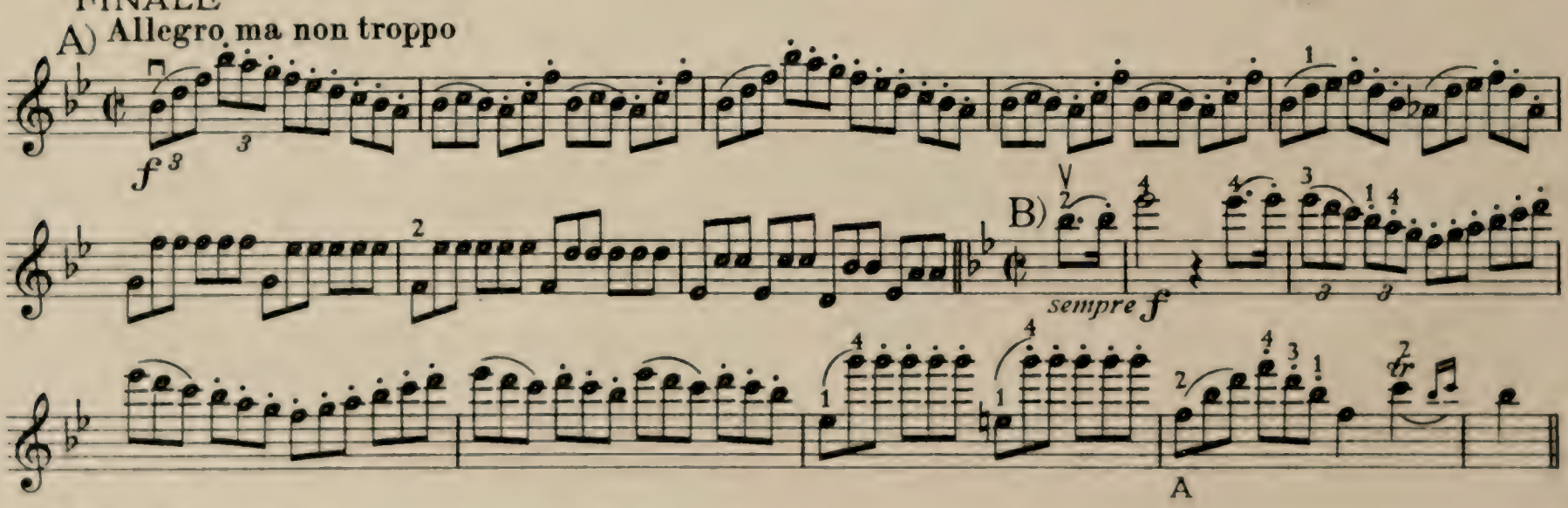
21 Haydn: Quartett *G – Sol – G* Op. 76 No. 1 (Peters 40)

2. SATZ

Adagio sostenuto

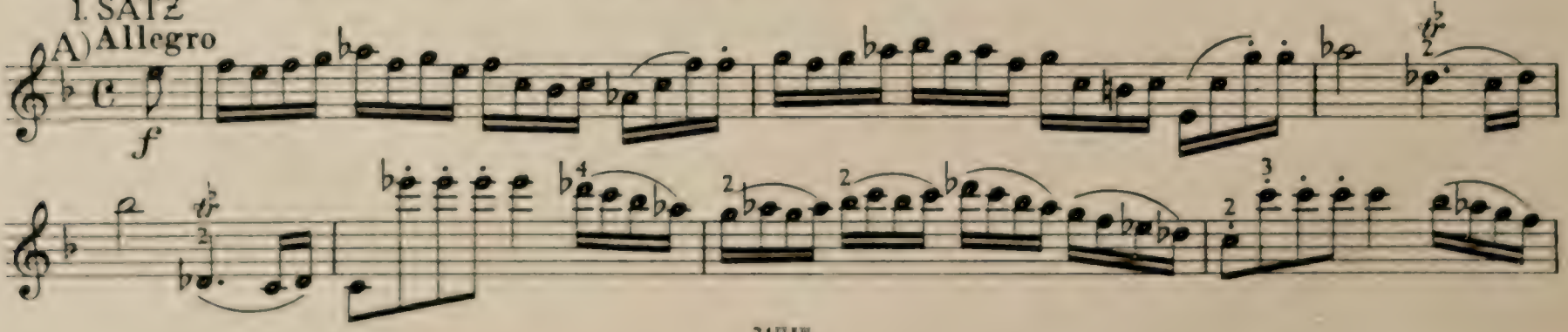


FINALE



22 Haydn: Quartett *d – re – d* Op. 76 No. 2 (Peters 41)

1. SATZ



B)
f
E
C)
f
A

3. SATZ (Menuetto–Trio)
Allegro ma non troppo
A)
ff
p
B)
ff
p

FINALE
Vivace assai
A)
p
B)
sempre f
f
C)
f
p
f
p
f
p
f
D)
f

23 Haydn: Quartett *C–Ut–C* Op. 76 No. 3 (Peters 42)

1. SATZ

Allegro

A)

B)

C)

D)

E)

FINALE

Presto

24 Haydn: Quartett *B–Sib–Bb* Op. 76 No. 4 (Peters 49)

1. SATZ

A) **Allegro con spirito**

solo *p* *cresc.* A *f* B) *f*

C) *f*

2. SATZ

Adagio

p

FINALE

Allegro ma non troppo

A) *mezza voce* *fz*

B) *f* *fz* *p*

C) **Presto**

f *p sempre*

staccato leggiero

f *f* *p*

ff

25 Haydn: Quartett *D–Re–D* Op. 76 No. 5 (Peters 50)

1. SATZ

Allegretto

A) *mf* *p* *mf* *cresc.* *f* A

B) *f* *p* *dolce* *fz*

Allegro

C) *f* *cresc.* A A

FINALE

Presto

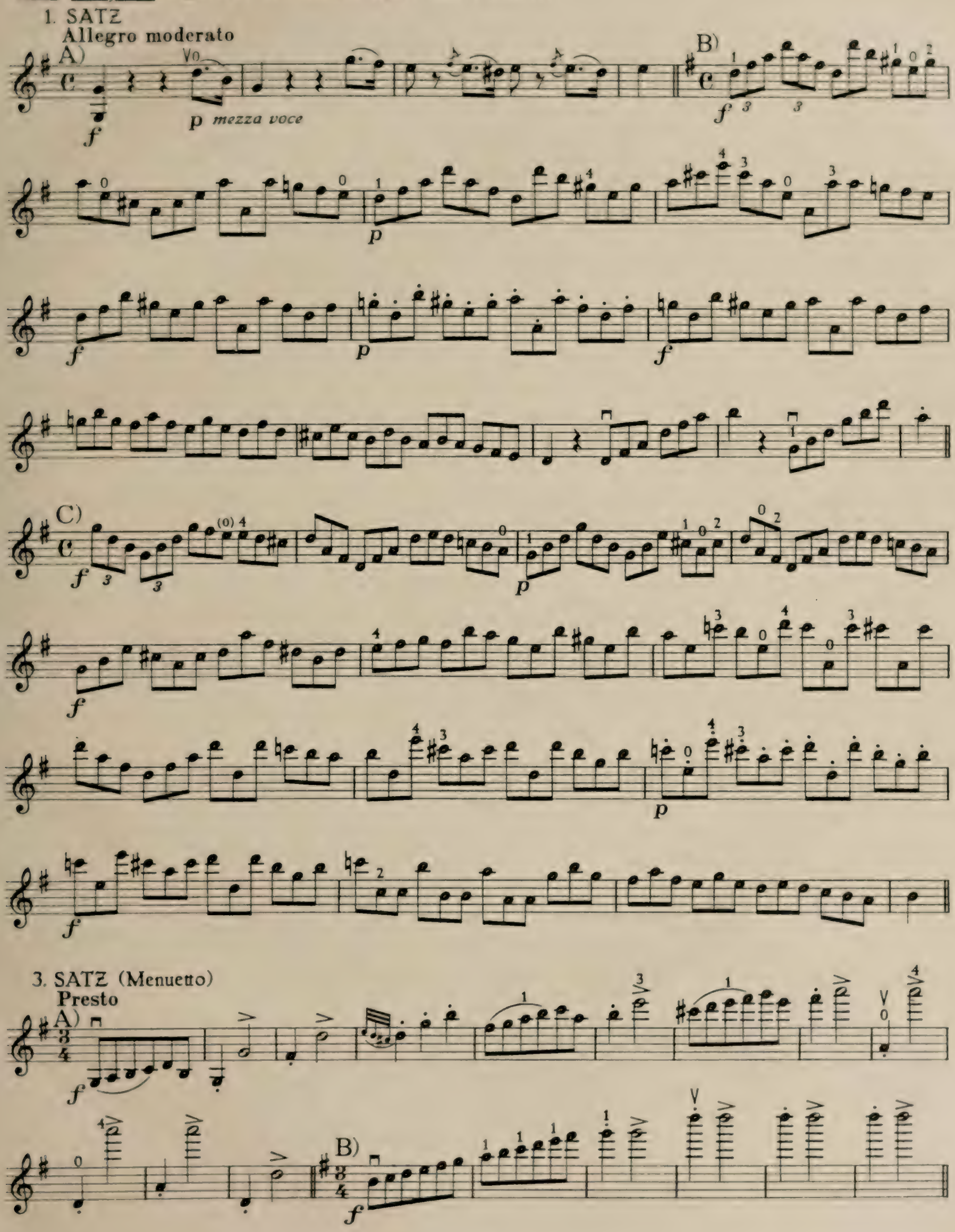
A) *p* *f* A

B) *p* *cresc.*

C) *f*

26 Haydn: Quartett *G–Sol–G* Op. 77 No. 1 (Peters 13)

1. SATZ


Allegro moderato

3. SATZ (Menuetto)

Presto

FINALE
Vivace

A)

B)

C)

D)

27 Mozart: Quartett *G – Sol – G* (Peters 12 – Köchel 387)

1. SATZ
Allegro vivace assai

p dolce

3. SATZ
Andante cantabile

A) *f*

B) *p*

E

C) *p*

A

solo

LETZTER SATZ
Molto allegro

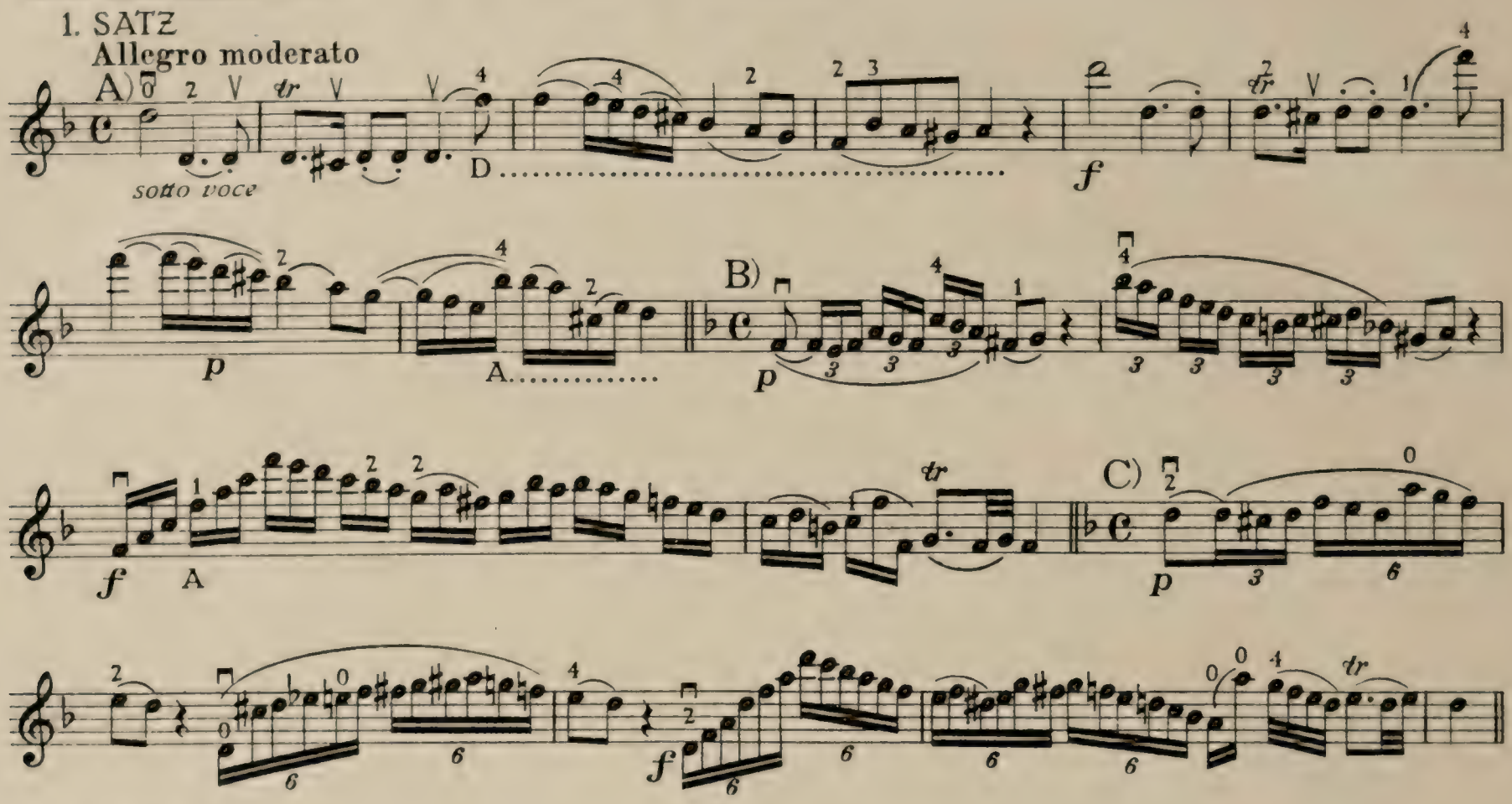
A) *p*

B) *f*

C) *p* *semplice*

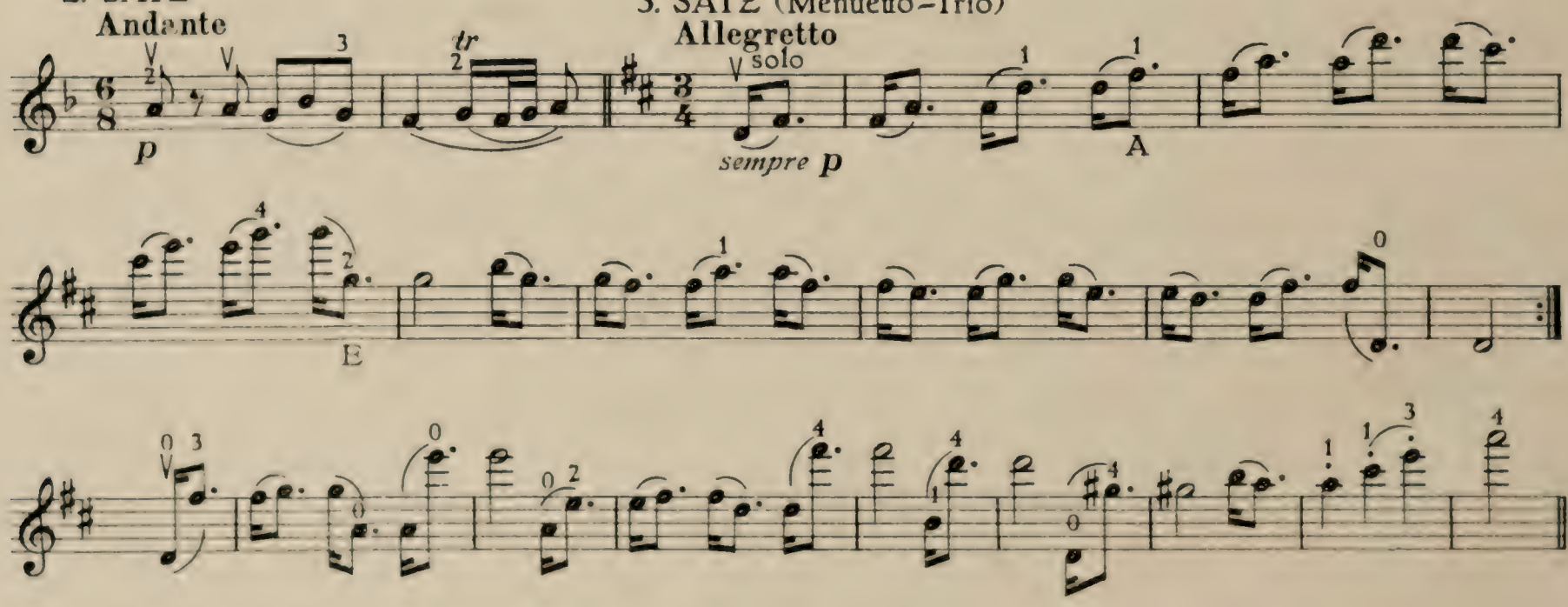
28 Mozart: Quartett *d – re – d* (Peters 13 – Köchel 421)

1. SATZ
Allegro moderato

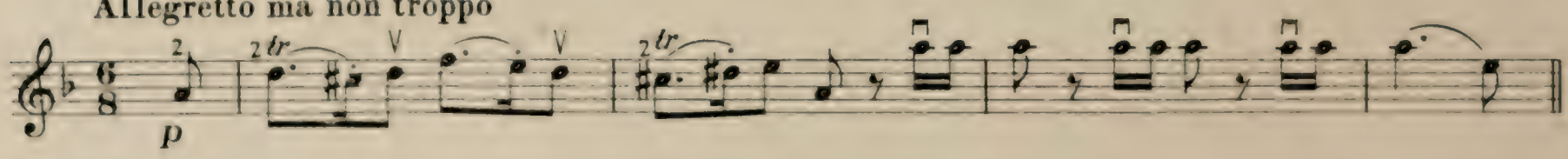


2. SATZ
Andante

3. SATZ (Menuetto-Trio)
Allegretto

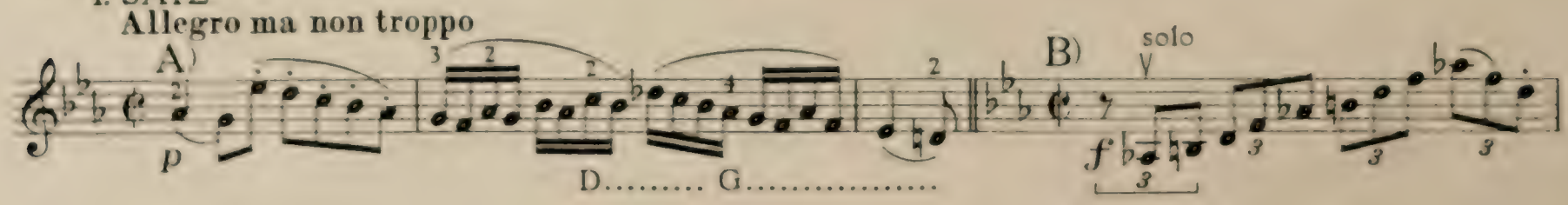


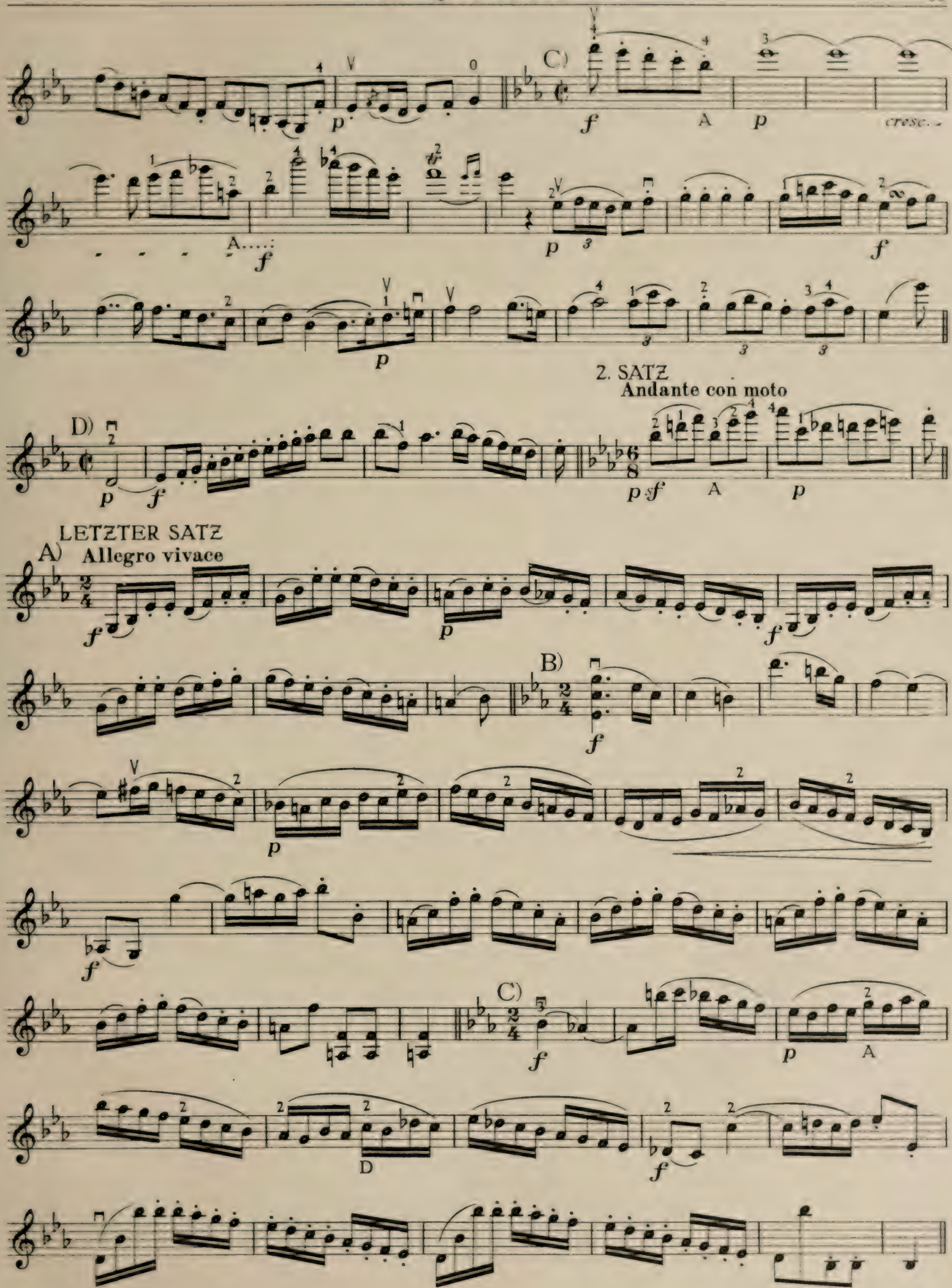
LETZTER SATZ
Allegretto ma non troppo



29 Mozart: Quartett *Es – Mi♭ – E♭* (Peters 14 – Köchel 428)

1. SATZ
Allegro ma non troppo




C)
A
cresc.
A
D)
2. SATZ
Andante con moto
A
LETZTER SATZ
A) Allegro vivace
B)
C)
A
D

30 Mozart: Quartett *B – Si♭ – B♭* (Peters 15 – Köchel 458)

1. SATZ
Allegro vivace assai

A) *f*

B) *p* *fp* *fp* *fp* *fp*

fp *fp* *p* *f*

C) *f*

2. SATZ (Menuetto-Trio)
Moderato

sempre **p**

B) *f* *p* *cresc.*

LETZTER SATZ
Allegro assai

A) *f*

B) *p* *cresc.* *p*

31 Mozart: Quartett *A – La – A* (Peters 16 – Köchel 464)

A) 1. SATZ
Allegro

p

B) *f* *p*

cresc. *f*

C)

p f p cresc. f p

3. SATZ (Menuetto–Trio)

f (p) (f)

LETZTER SATZ

Allegro non troppo

A)

calando p cresc. f decresc.

solo

B)

f decresc. p sfp

solo

f

p

32 Mozart: Quartett C–Ut–C (Peters 17 – Köchel 465)

1. SATZ

Allegro

A)

f p D..... f p D..... A

B)

p f

C) D)

LETZTER SATZ

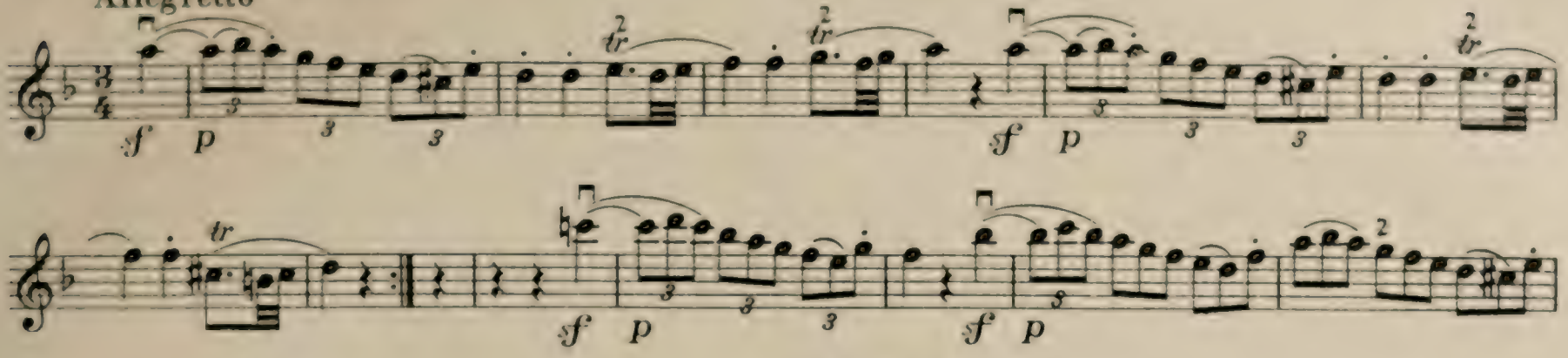
Allegro molto

A) B)

33 Mozart: Quartett *D – Re – D* (Peters 18 – Köchel 499)

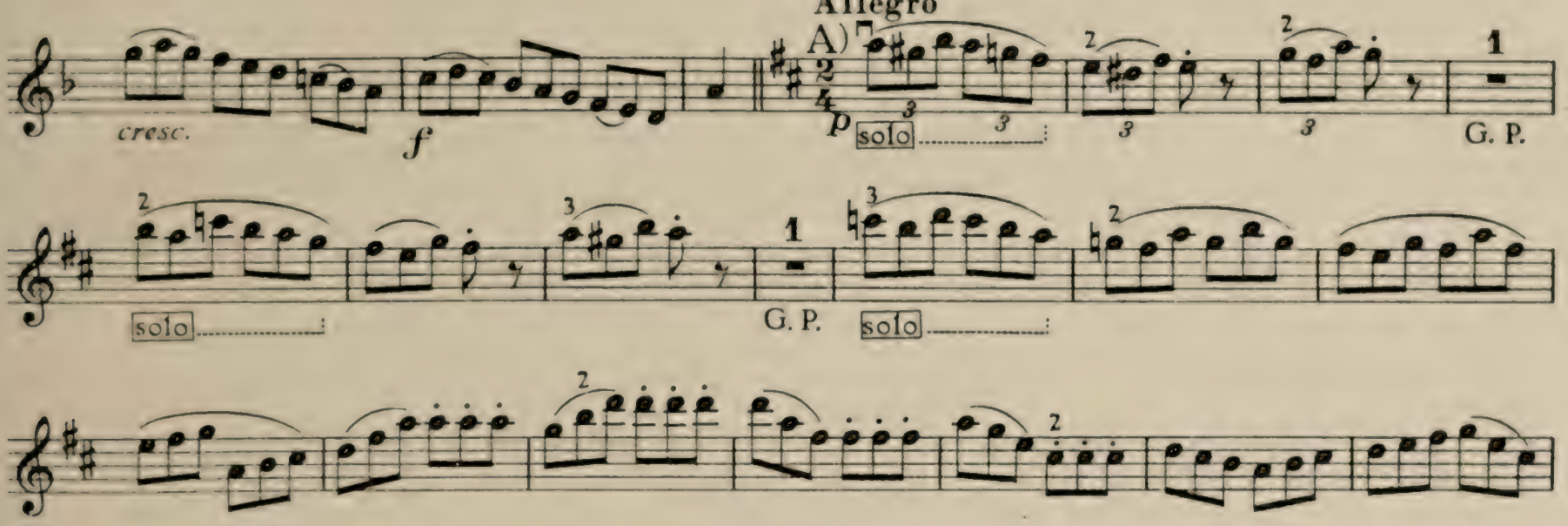
2. SATZ (Menuetto-Trio)

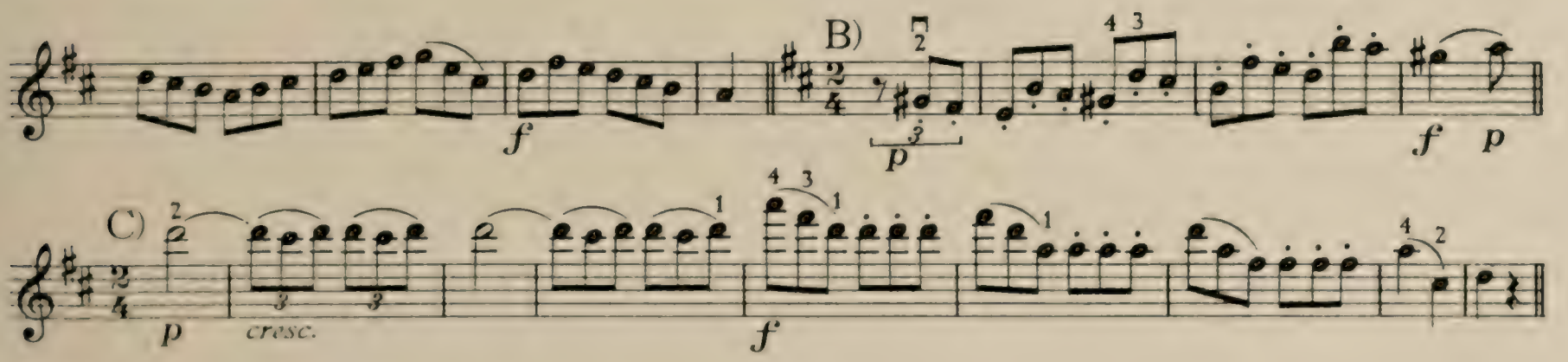
Allegretto



LETZTER SATZ

Allegro

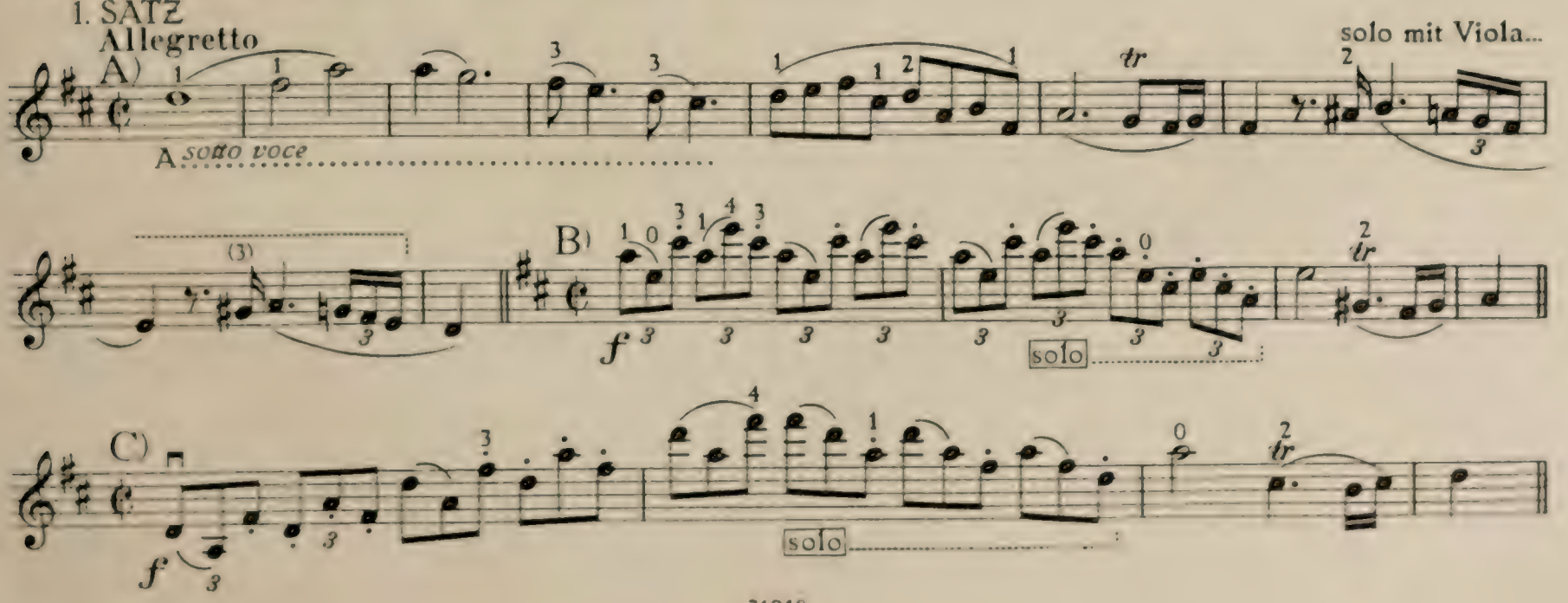




34 Mozart: Quartett *D – Re – D* (Peters 21 – Köchel 575)

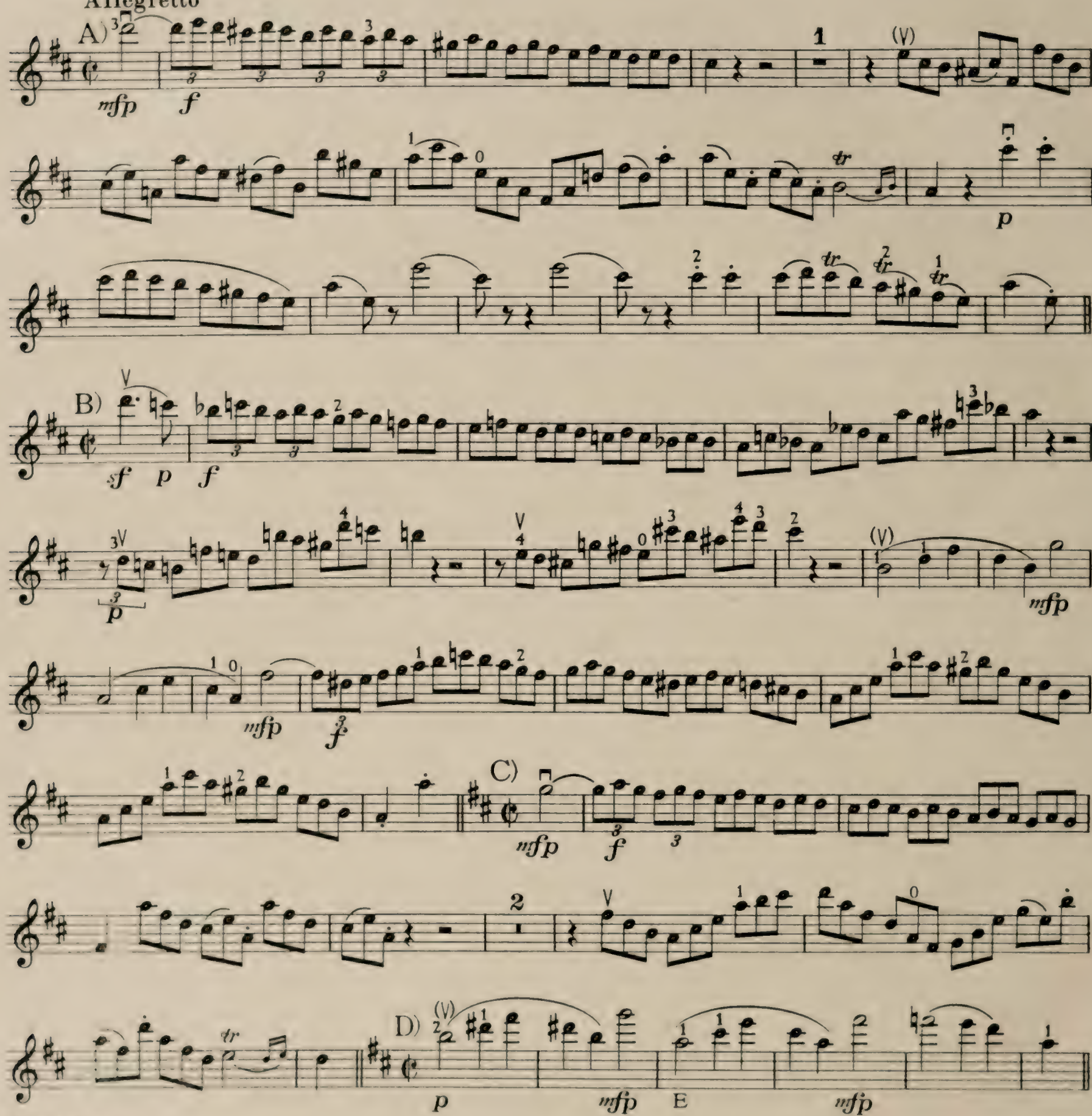
1. SATZ

Allegretto



LETZTER SATZ

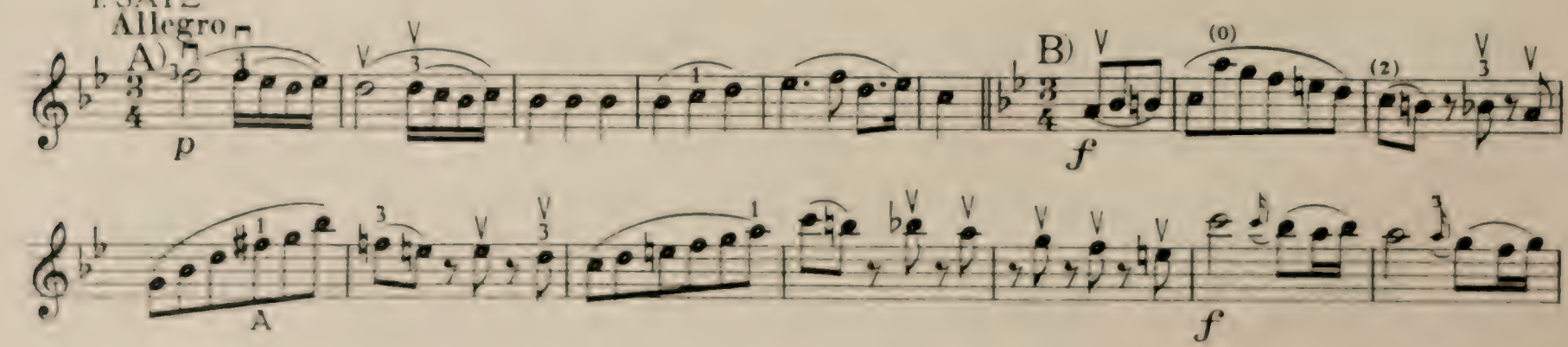
Allegretto



35 Mozart: Quartett B – Si♭ – B♭ (Peters 22 – Köchel 589)

1. SATZ

Allegro



C)

D)

2. SATZ
Larghetto

A)

E

B)

C)

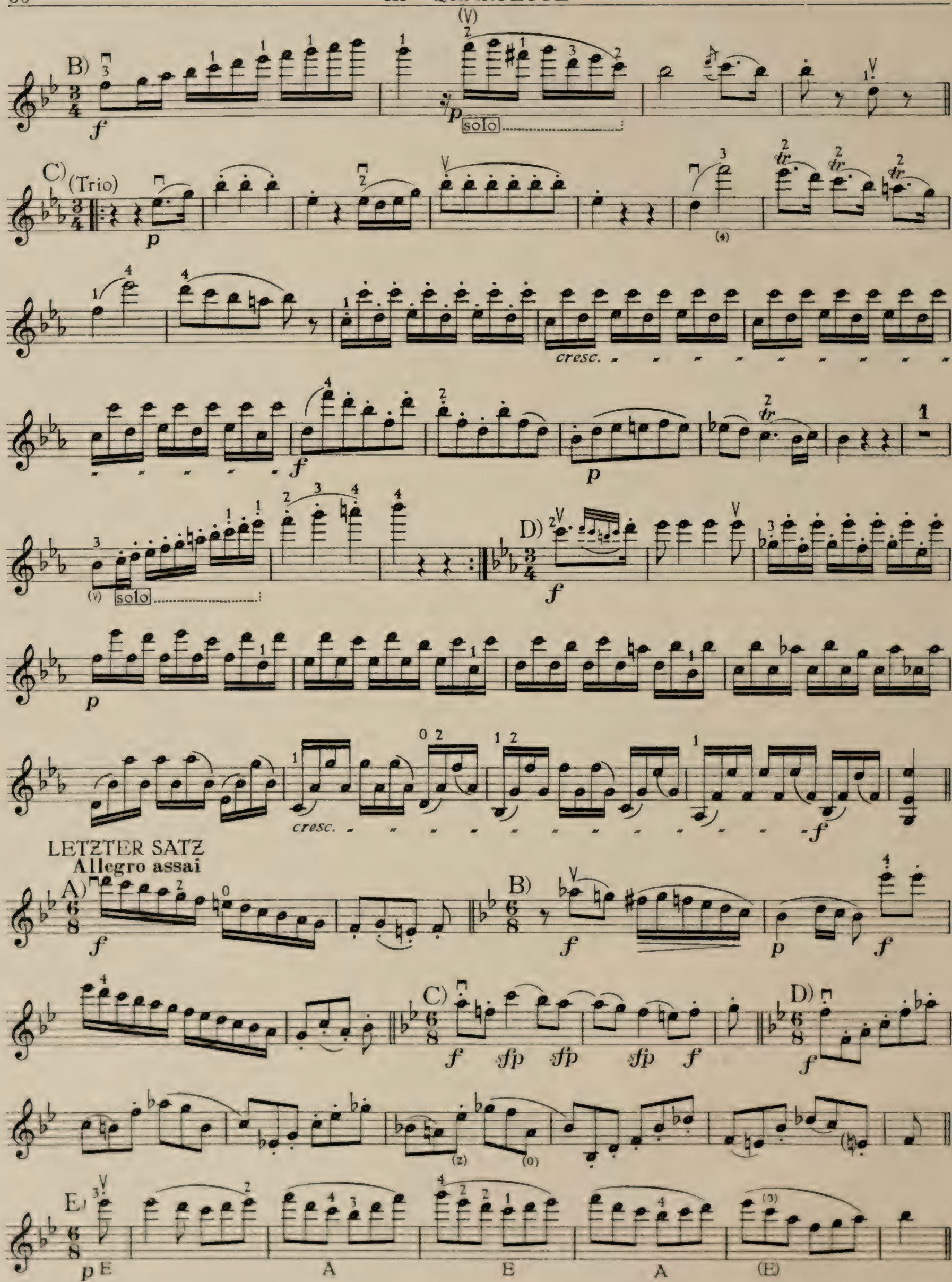
D)

A

E)

3. SATZ (Menuetto)
Moderato

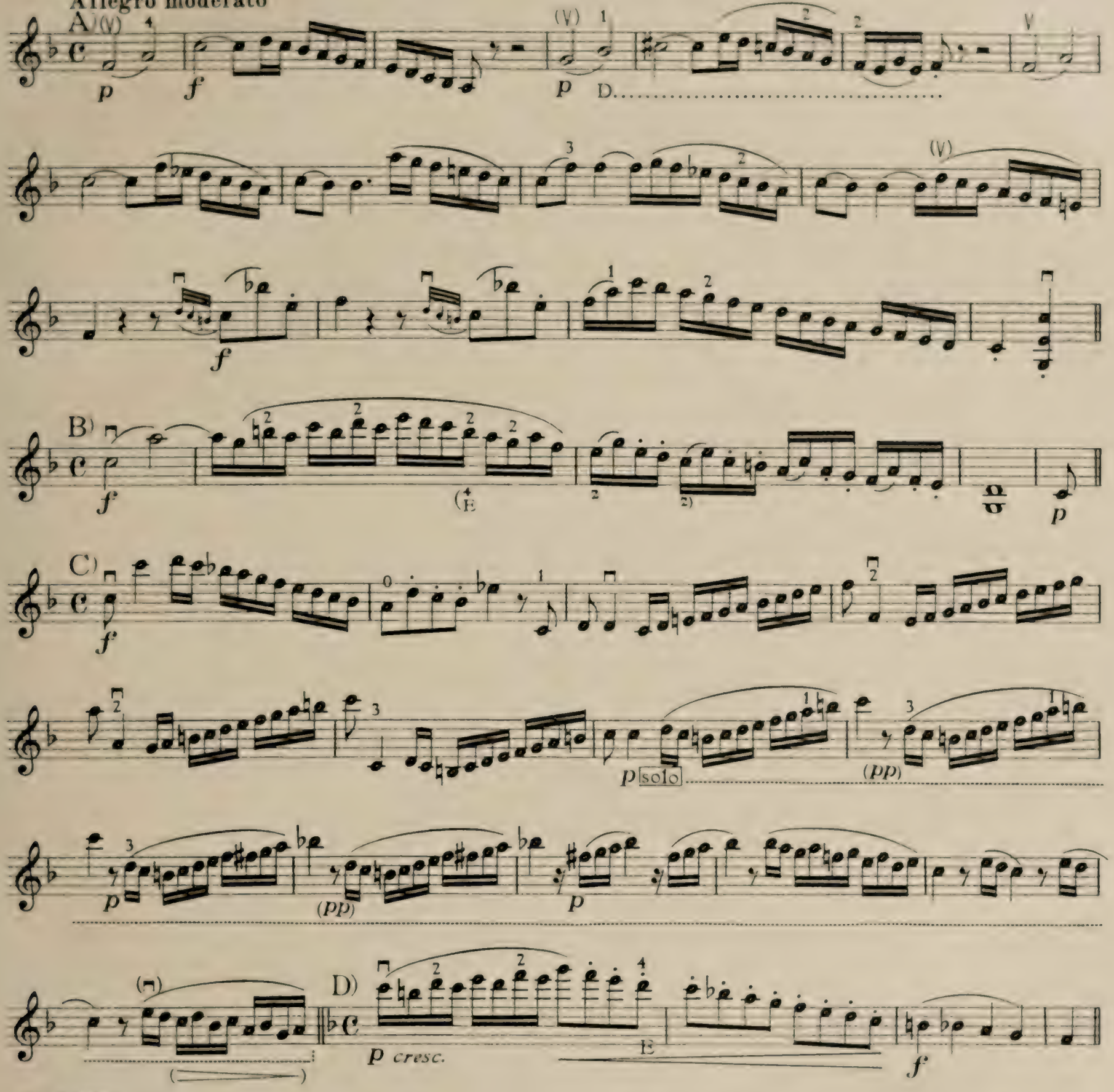
A)


B)
solo
C) (Trio)
cresc.
D)
solo
cresc.
LETZTER SATZ
Allegro assai
A)
B)
C)
D)
E)
E
A
E
A
(E)

36 Mozart: Quartett *F–Fa–F* (Peters 23 – Köchel 590)

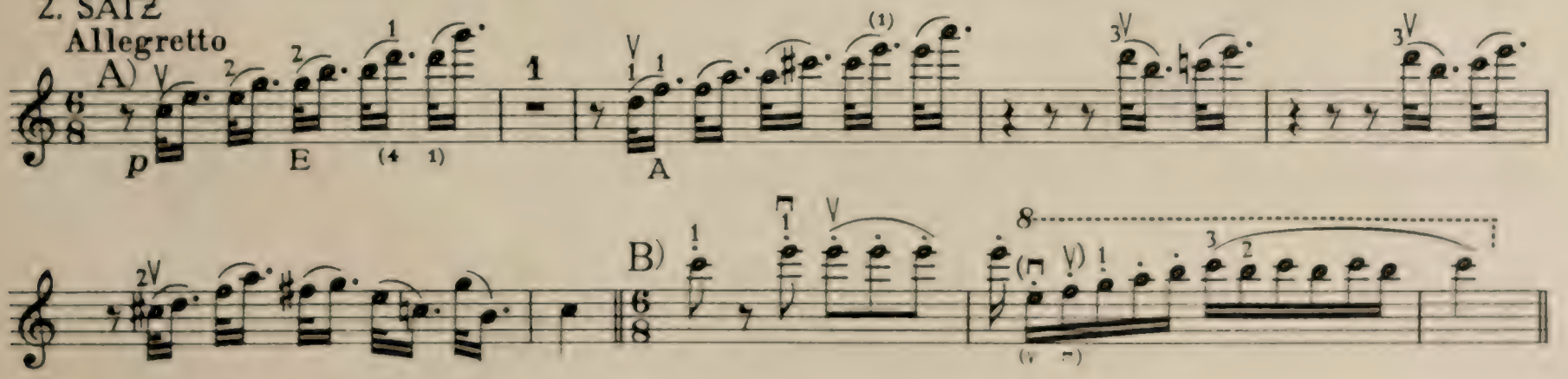
1. SATZ

Allegro moderato



2. SATZ

Allegretto



3. SATZ (Menuetto)

Allegretto

f *p*

cresc. *f*

LETZTER SATZ

Allegro

A) *p*

B) *p*

C) *p*

D) *f*

p *cresc.*

f (pp) (m)*p*

f

E)

F)

G)

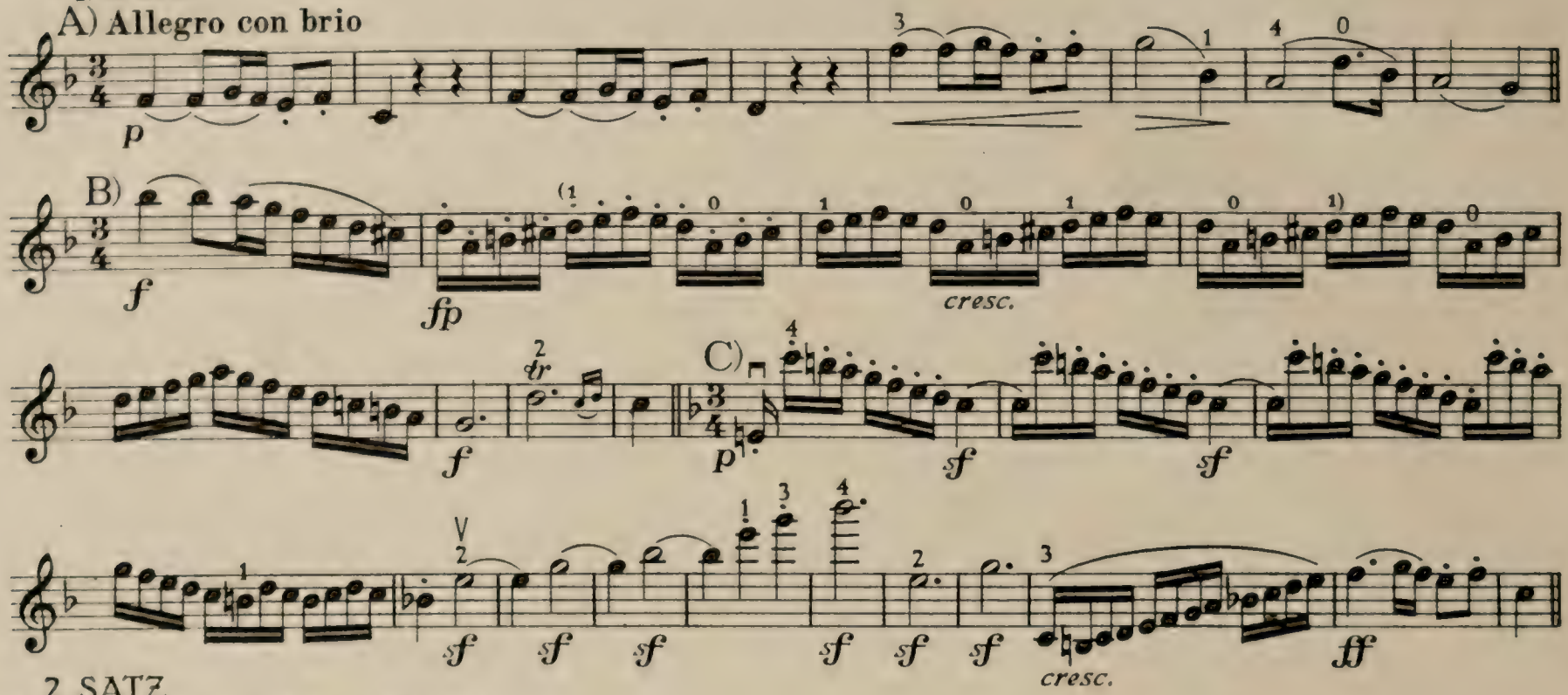
cresc.

E

37 Beethoven: Quartett No. 1 *F – Fa – F* Op. 18 No. 1

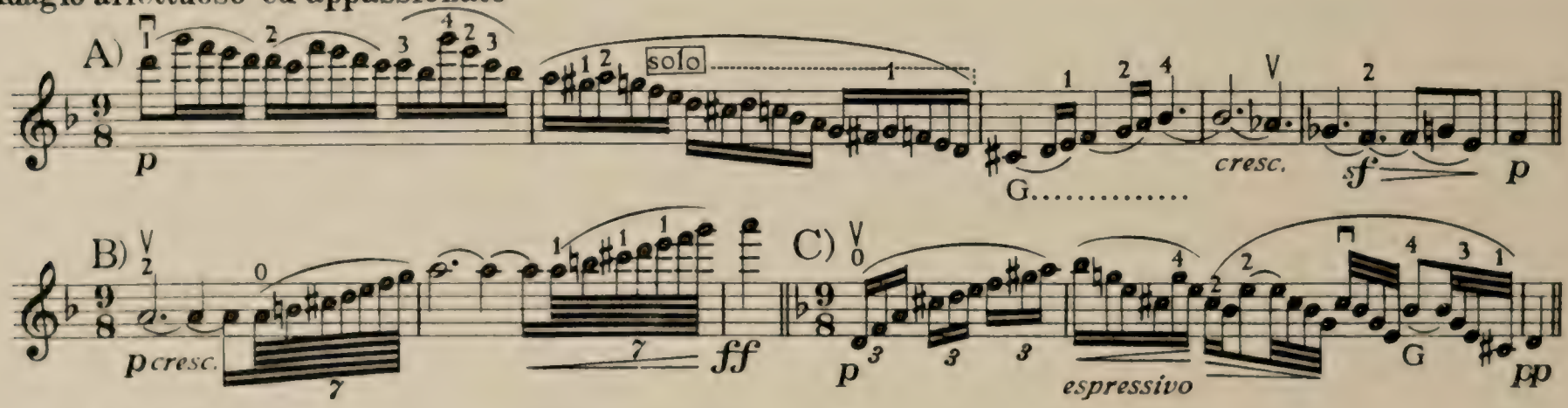
1. SATZ

A) Allegro con brio



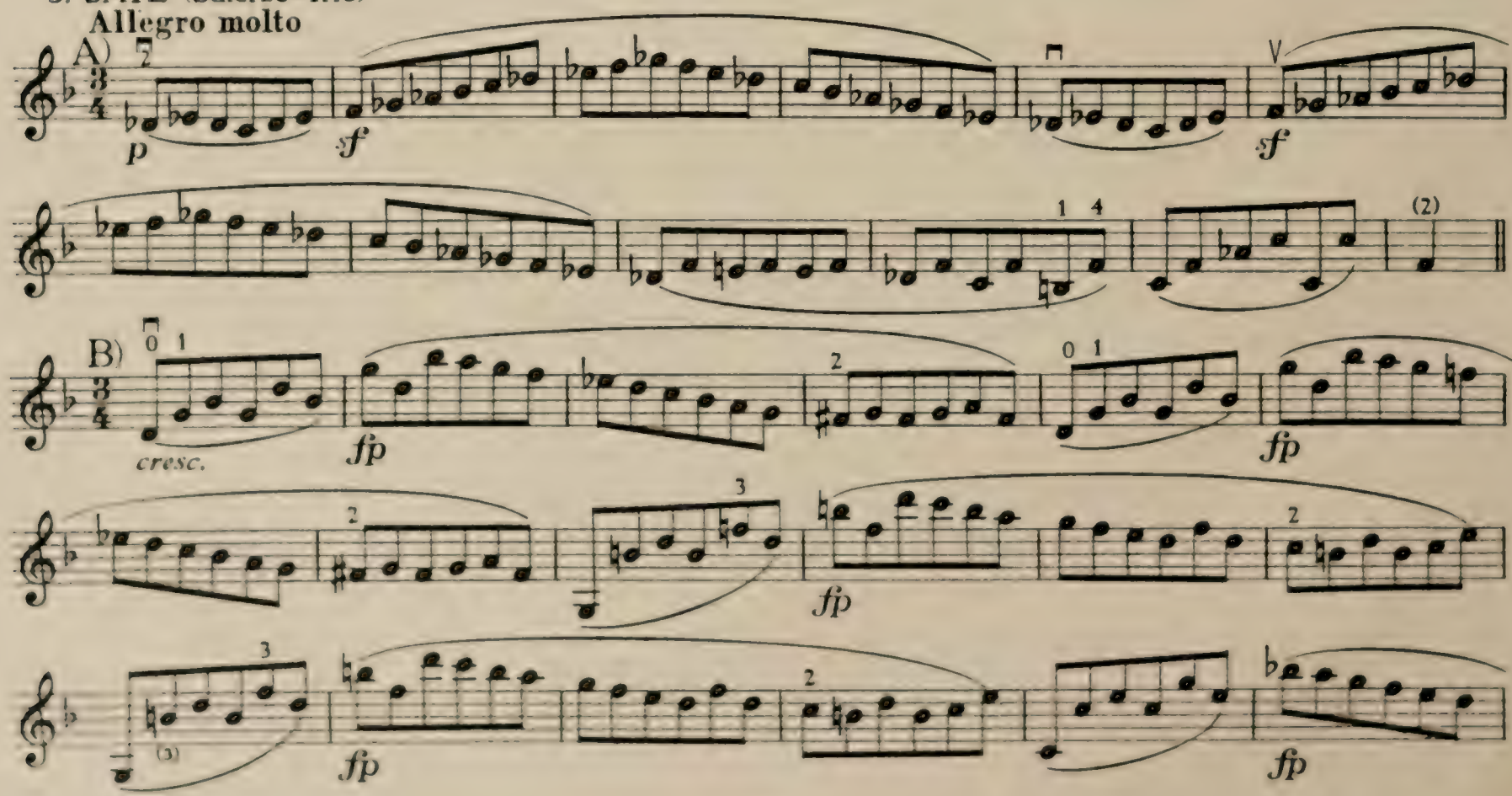
2. SATZ

Adagio affettuoso ed appassionato



3. SATZ (Scherzo–Trio)

Allegro molto



fp solo

LETZTER SATZ
Allegro

A) p solo solo

B) p cresc.

p sf sf sf sf cresc.

C) p f sf cresc.

sf sf sf p

3 p sf cresc. ff

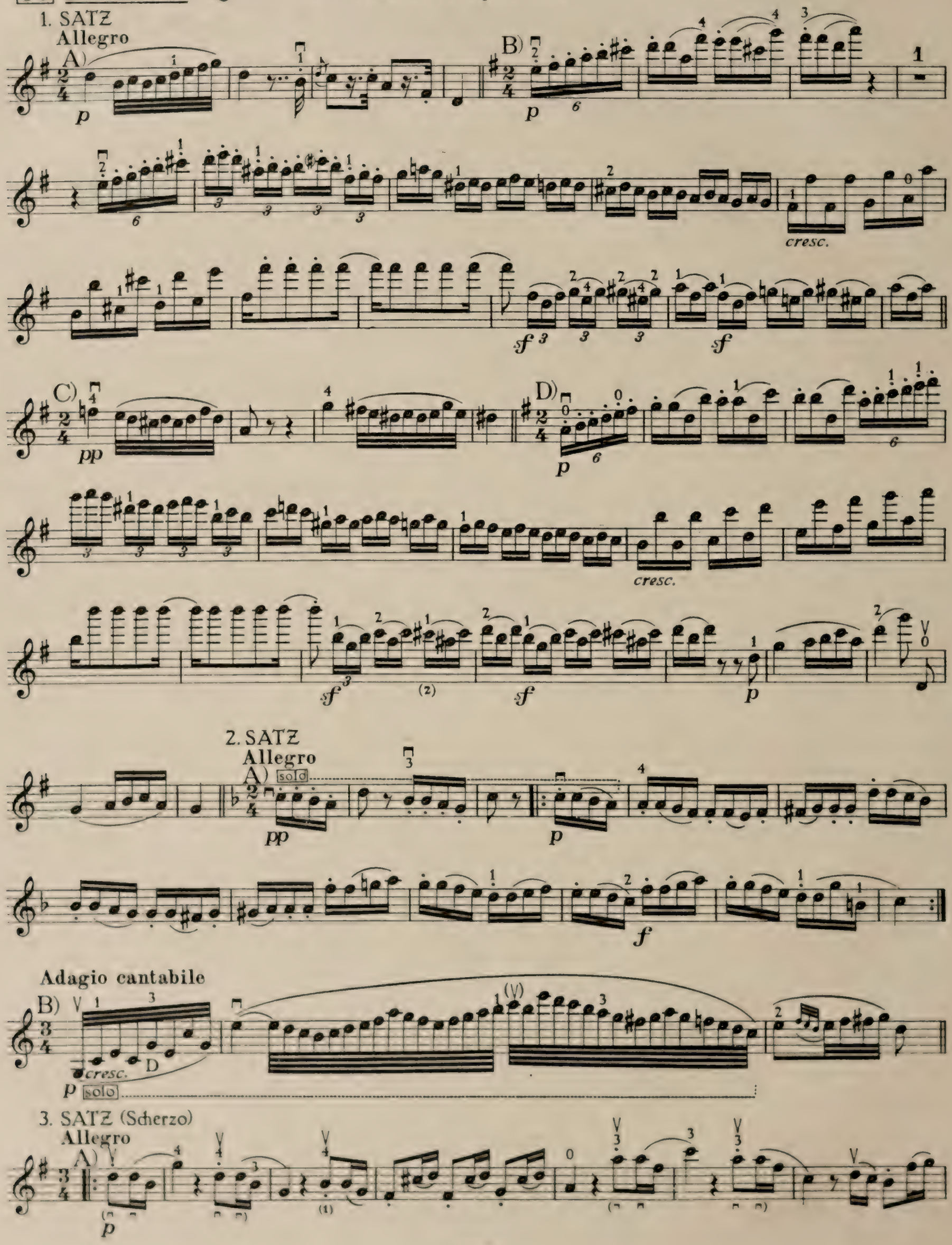
D) p

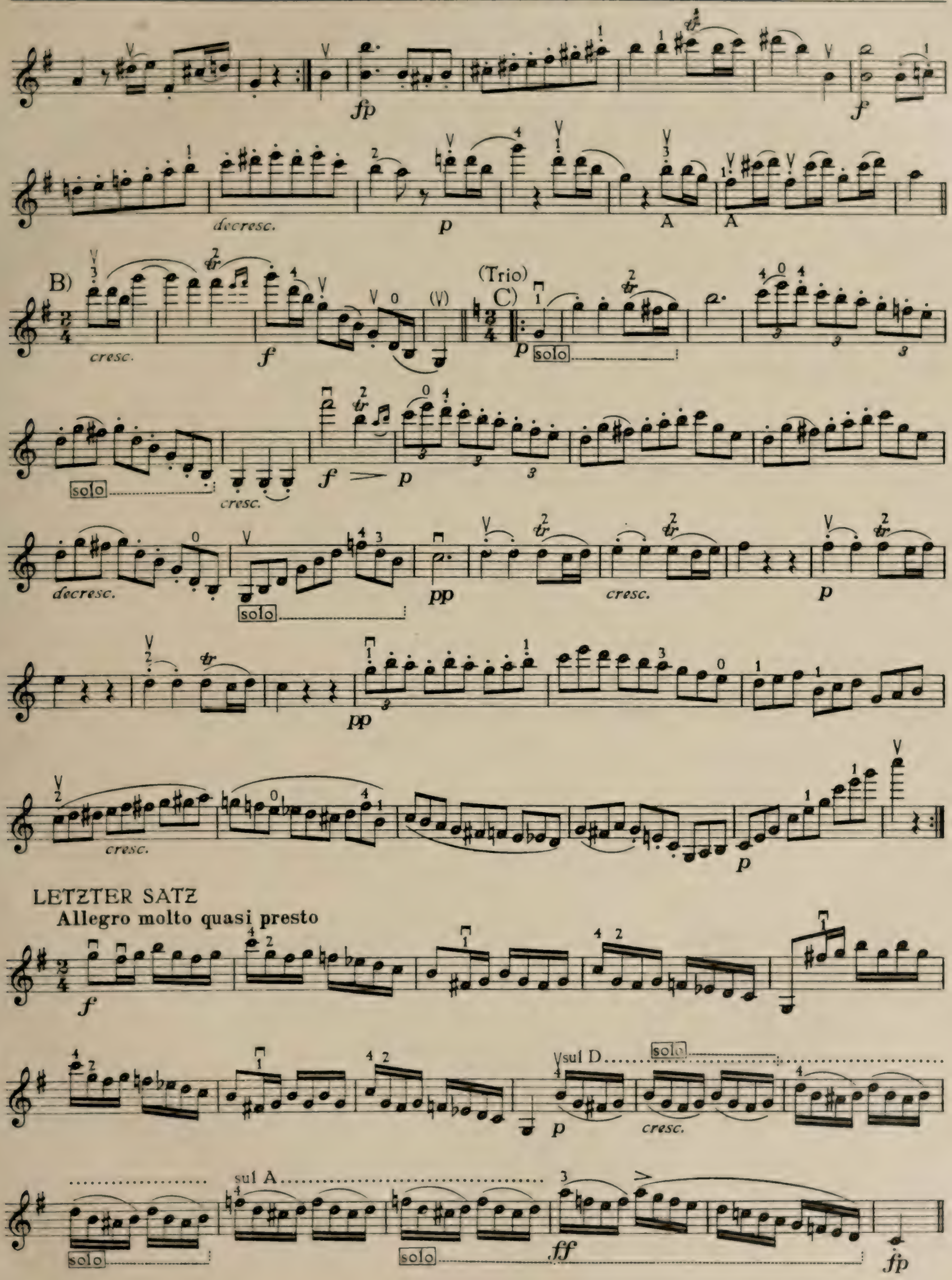
cresc.

p A sf A) sf p sf cresc. sf

E) p p f

38 Beethoven: Quartett No. 2 *G–Sol–G* Op. 18 No. 2




fp
f
decresc.
p
A
A
B)
cresc.
f
(Trio)
C)
p
solo
solo
cresc.
f
p
decresc.
solo
pp
cresc.
p
pp
cresc.
p
LETZTER SATZ
Allegro molto quasi presto
f
sul D
solo
p
cresc.
sul A
solo
solo
ff
fp

39 Beethoven: Quartett No. 3 *D – Re – D* Op. 18 No. 3

1. SATZ

A) Allegro

p

p cresc. f p solo

cresc.

p

B)

sf ff

C)

p (A.....)

(A.....) cresc. (A.....) E f

3. SATZ (Minore)

Allegro

p sf cresc. p

LETZTER SATZ

Preste

A)

p

E

B)

C)

D)

E)

A.....

cresc.

40 Beethoven: Quartett No. 4 *c – ut – c* Op. 18 No. 4

1. SATZ

Allegro ma non tanto

A) *p* *cresc.*

fp B) *cresc.*

f *tr* C) **p**

cresc. *fp* E) **p**

D) *cresc.* solo *f* *tr*

E) *ff* *sf* *sf* A

F) *f* *ff*

2. SATZ (Scherzo)

Andante scherzoso quasi allegretto

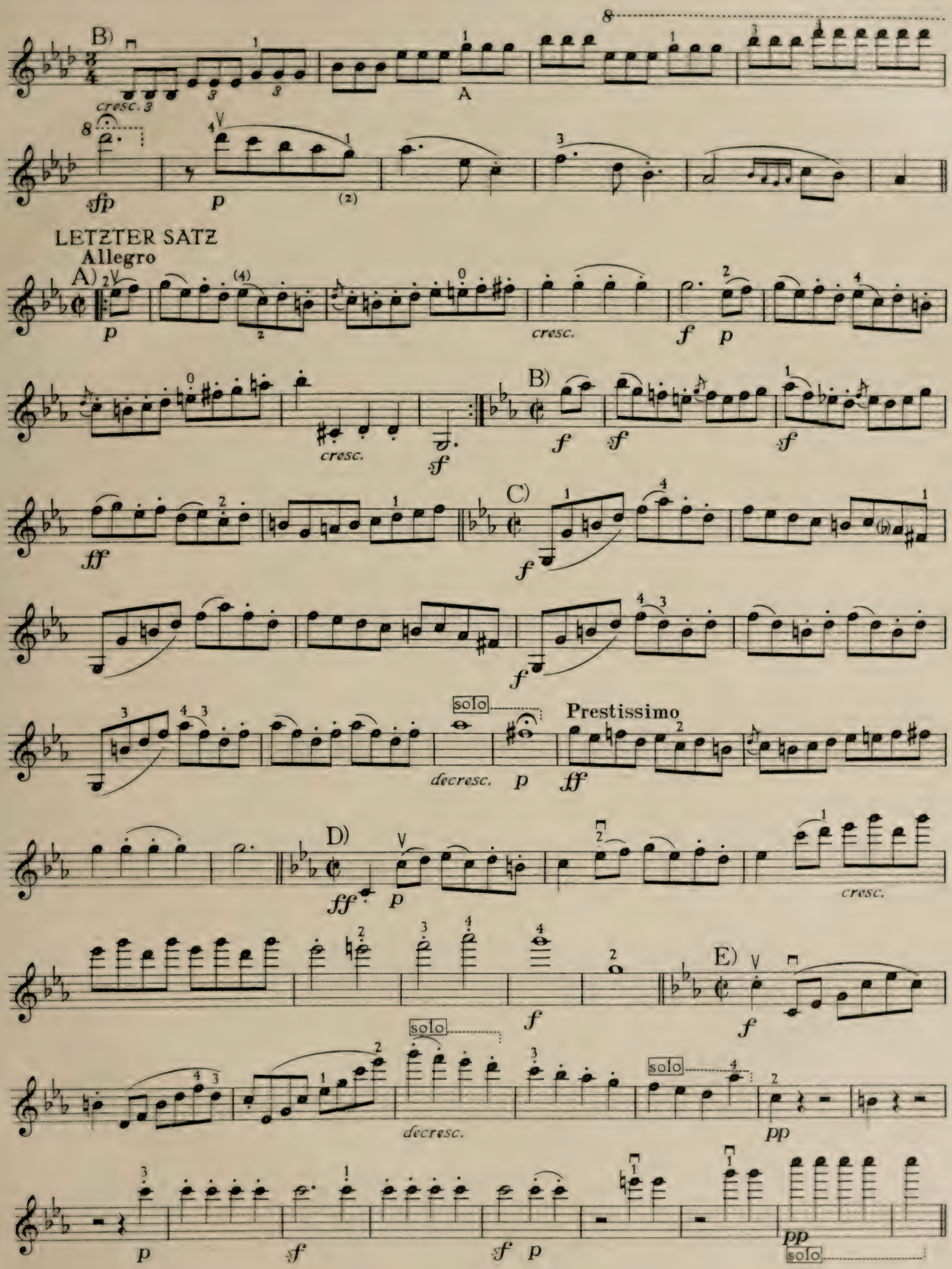
pp *cresc.*

3. SATZ (Menuetto–Trio)

Allegretto

A) *p*

cresc. *sfp*


B)
cresc.
A
sfp
p
LETZTER SATZ
Allegro
A)
p
cresc.
f
p
cresc.
sf
B)
f
sf
sf
ff
C)
f
f
solo
Prestissimo
decresc.
p
ff
D)
ff
p
cresc.
f
E)
f
solo
decresc.
solo
pp
p
sf
sf
p
pp
solo

41 Beethoven: Quartett No 5 *A–La–A* Op. 18 No. 5

1. SATZ
Allegro

A) 6/8 *f* *sfp* *sfp* *sfp*

p

cresc.

cresc. *f*

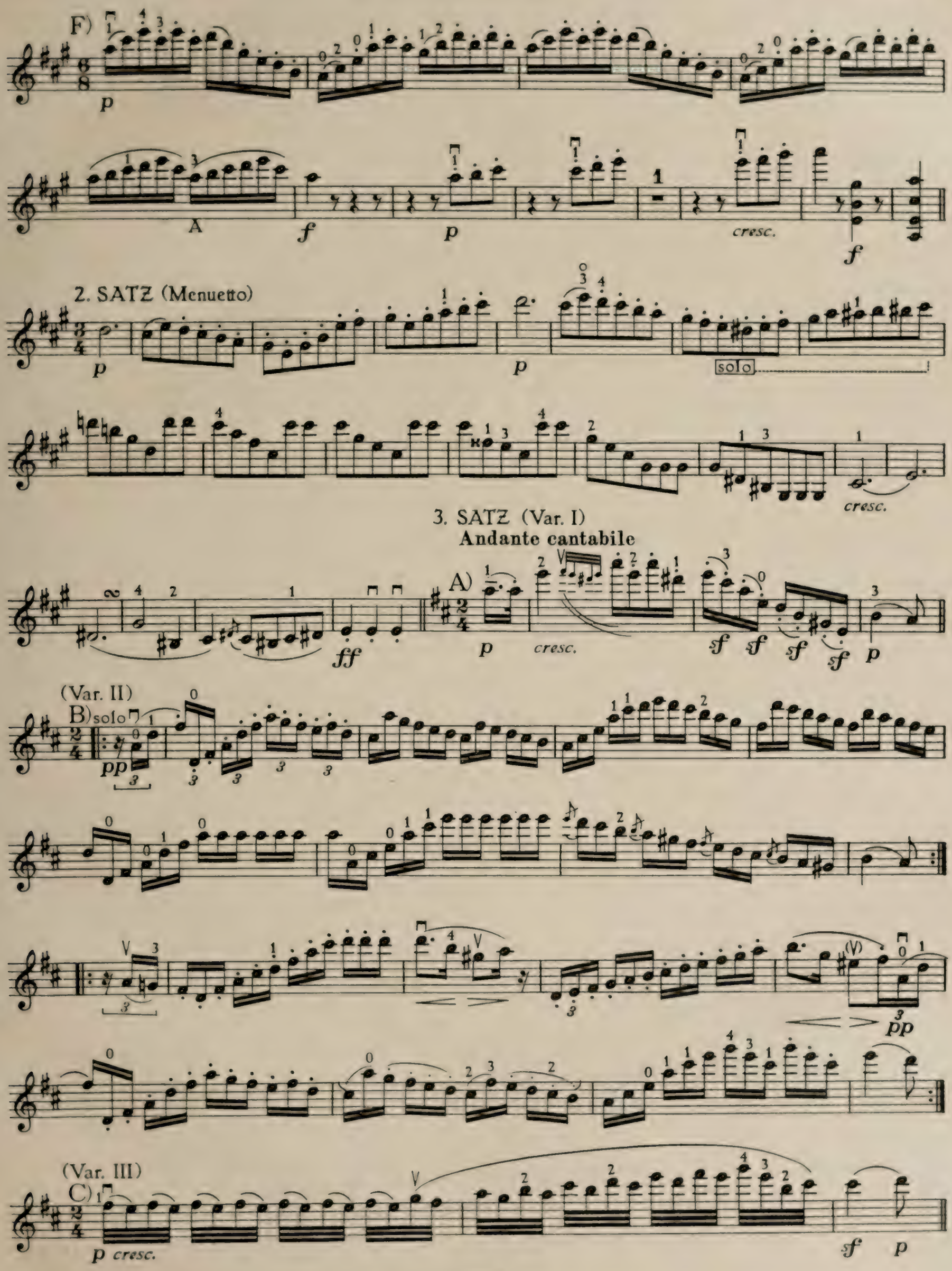
B) 6/8 *f sf* *sf* *sf*

C) 6/8 *sf* *p*

D) 6/8 *p*

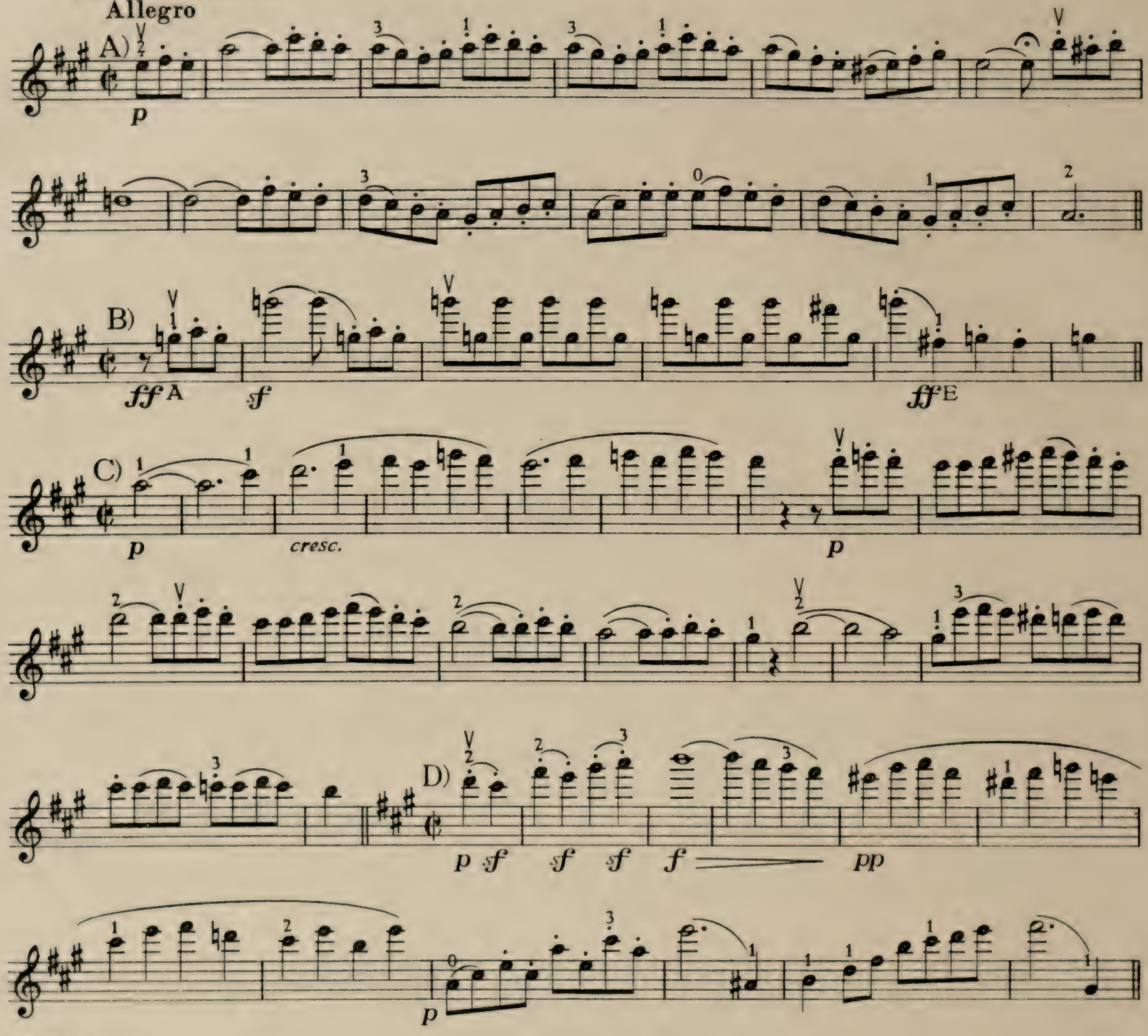
cresc. *sf*

E) 6/8 *f* *sf* *sf*


F)
p
A
f
p
cresc.
f
2. SATZ (Menuetto)
p
p
solo
cresc.
3. SATZ (Var. I)
Andante cantabile
A)
ff
p
cresc.
sf
sf
sf
sf
p
(Var. II)
B) solo
pp
pp
(Var. III)
C)
p cresc.
sf
p

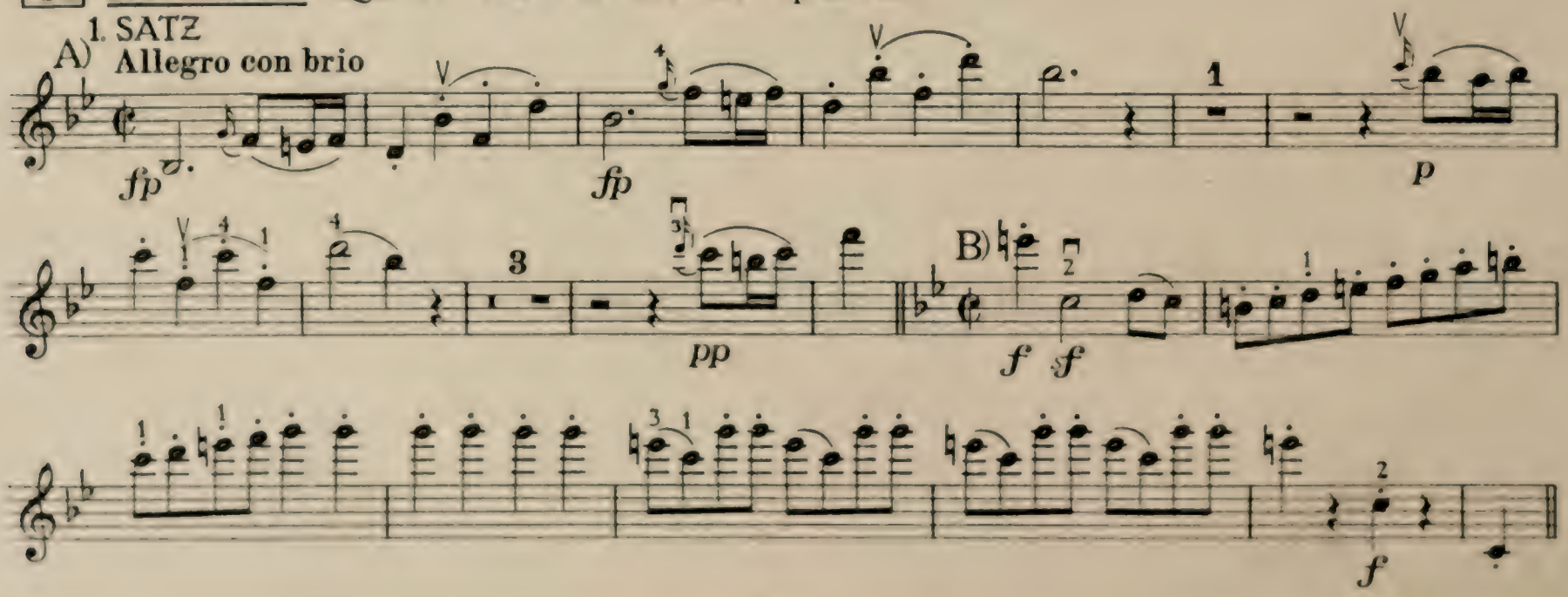
LETZTER SATZ
Allegro

A)



42 Beethoven: Quartett No. 6 *B – Sib – Bb* Op. 18 No. 6

1. SATZ
A) Allegro con brio



C)

2. SATZ

Adagio ma non troppo

A)

(Rhythmus!)

B)

3. SATZ (Scherzo)

Allegro

A)

B)

(Trio)*)

*) Im 1. Band enthalten: Handgelenk 138b | *) *Voir aussi Vol. I: Poignet* 138b | *) Also in Vol. I see: Wrist 138b

solo

fp

LETZTER SATZ

Allegretto quasi allegro

A)

p *sf* *sf* *p*

sf *sf*

p

B)

p

C)

p

cresc.

solo

f stacc. *decresc.* *pp*

Prestissimo

D)

p

cresc.

f *ff*

43 Beethoven: Quartett No. 7 *F–Fa–F* Op. 59 No. 1

1. SATZ

Allegro

A)

p dolce

B)

p cresc. *sfp* *sfp*

sfp *sfp* *cresc.* *p* solo ten. ten.

C)

f *p* E *f* *p*

D)

sempre piano

f E) (*p*) *cresc.*

sfp *sfp* *sfp*

sfp *cresc.* E *p* solo ten.

F) *f* A *p* ten.

2. SATZ
Allegretto vivace e sempre scherzando

A) *sempre* p — *sempre staccato e piano*

cresc. — B) *pp* — *cresc.* — *f*

C) *sempre pp*

3. SATZ
Adagio molto e mesto

A) D. p *sotto voce* — *cresc.* — B) p — *cresc.*

f *f* — C) p solo

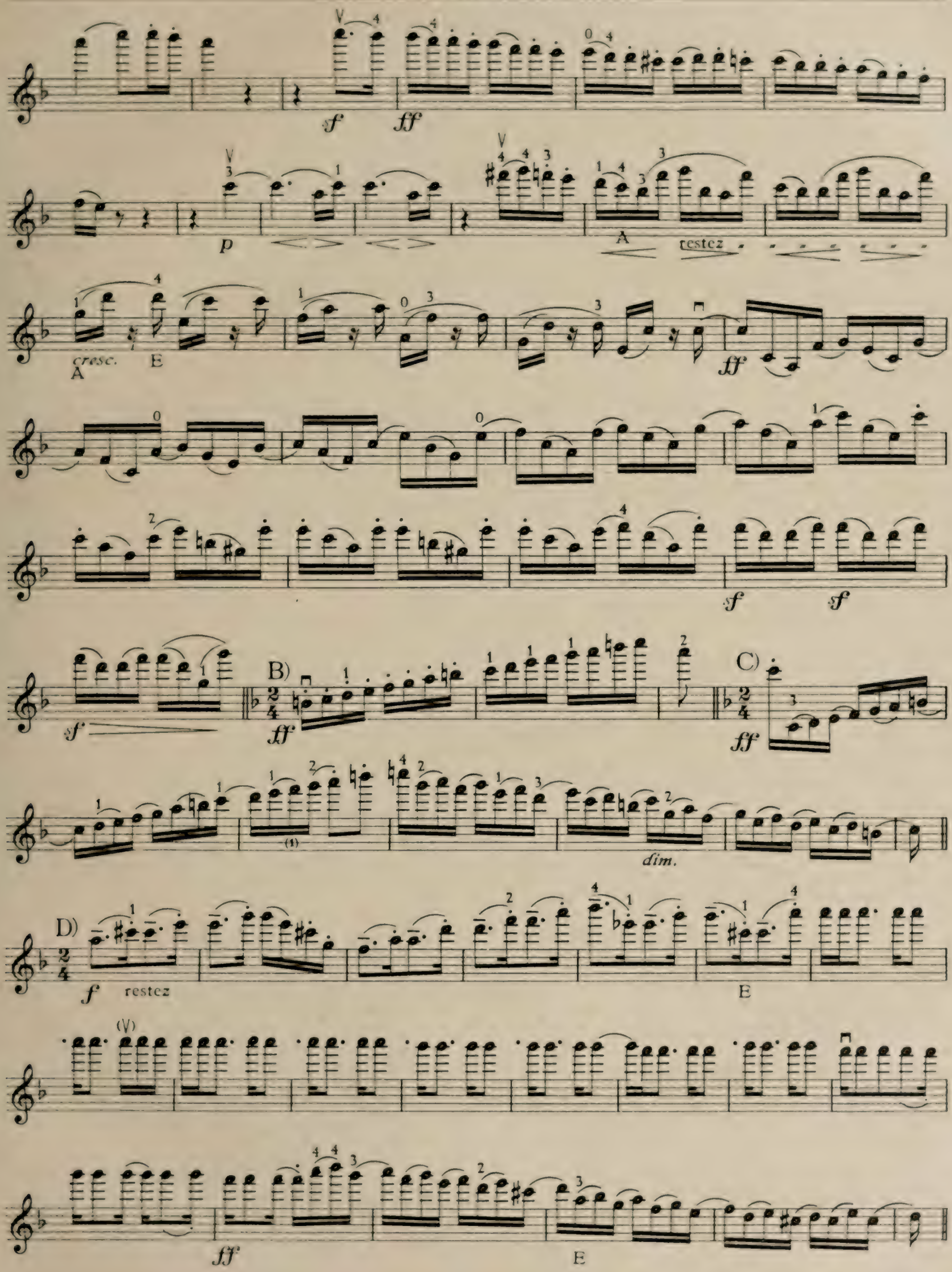
G.....

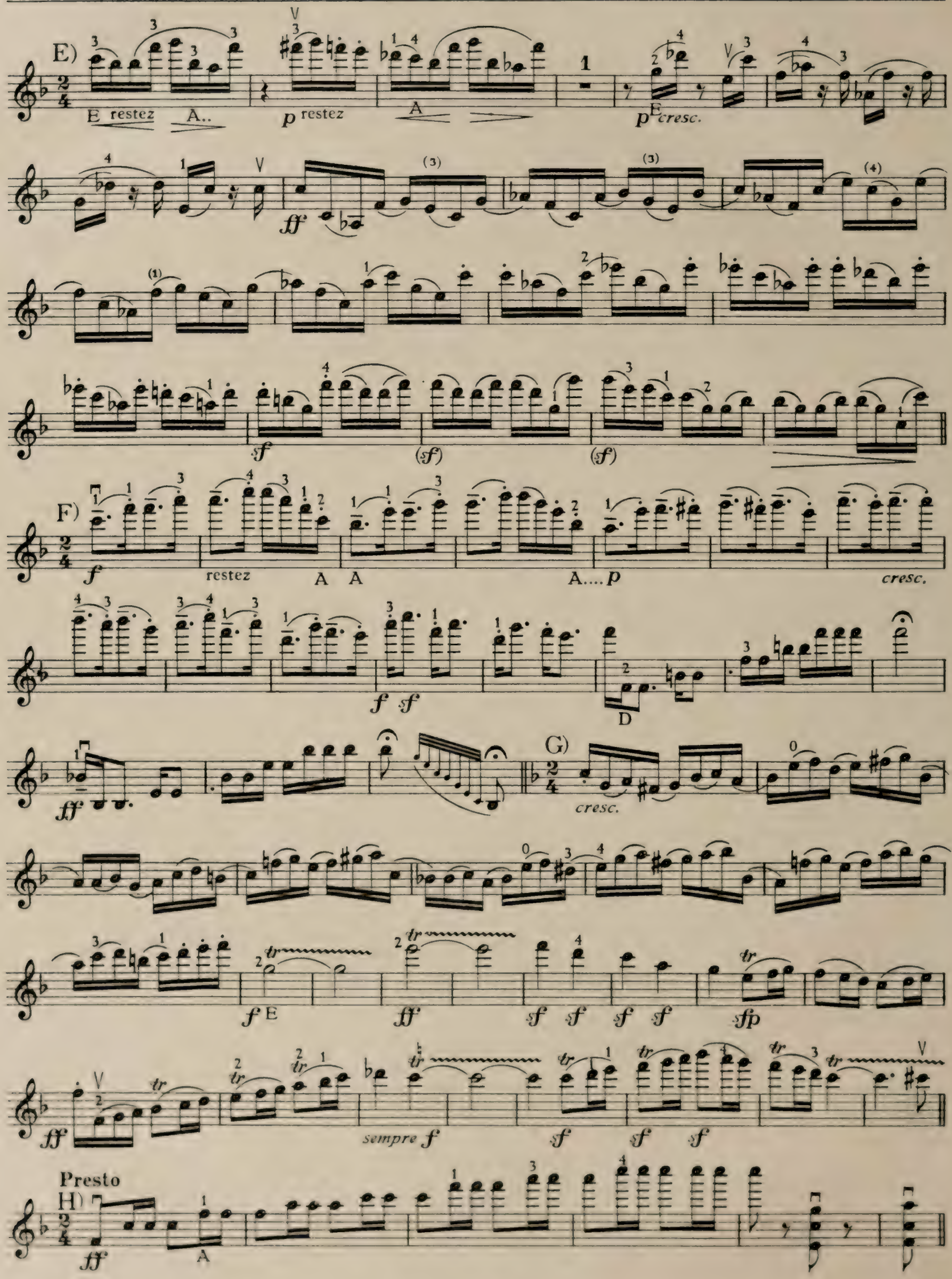
A... A

LETZTER SATZ (Thème russe)
Allegro

A) *sempre piano*

sempre piano — *f*


sf
ff
p
A
restez
cresc.
A
E
ff
sf
sf
sf
B)
ff
C)
ff
dim.
D)
f
restez
E
ff
E


E)
E restez A..
p restez
A
p E cresc.
ff
sf
(sf)
(sf)
F)
f
restez
A A
A.... p
cresc.
f sf
D
ff
G)
cresc.
f E
ff
sf sf sf sf
sfp
ff
sempre f
sf sf sf
Presto
H)
ff
A

44 Beethoven: Quartett No. 8 *e–mi–e* Op. 59 No. 2

1. SATZ

Allegro

A) *p* *cresc.* *f*

B) *ff* *sf* *sempre f*

C) *ff*

sf *sf* D) *ff*

D) *cresc.* *f* *ff* *dim.* *p*

2. SATZ *Si tratta questo pezzo con molto di sentimento*

Molto adagio

A) *p* E

B) *f*

p E

C) *cresc.* *p*

D) *f* *p*

3. SATZ (Maggiore–Thème russe)

Allegretto

D *cresc.* G *p* *ff* *sf* *p*

FINALE

Presto

A)

fp

cresc.

fp

B)

cresc. *f*

sempre f

C)

ff

sf

p A

A

D)

ff

sempre f

A A

E)

cresc.

f

ff

F) Più presto

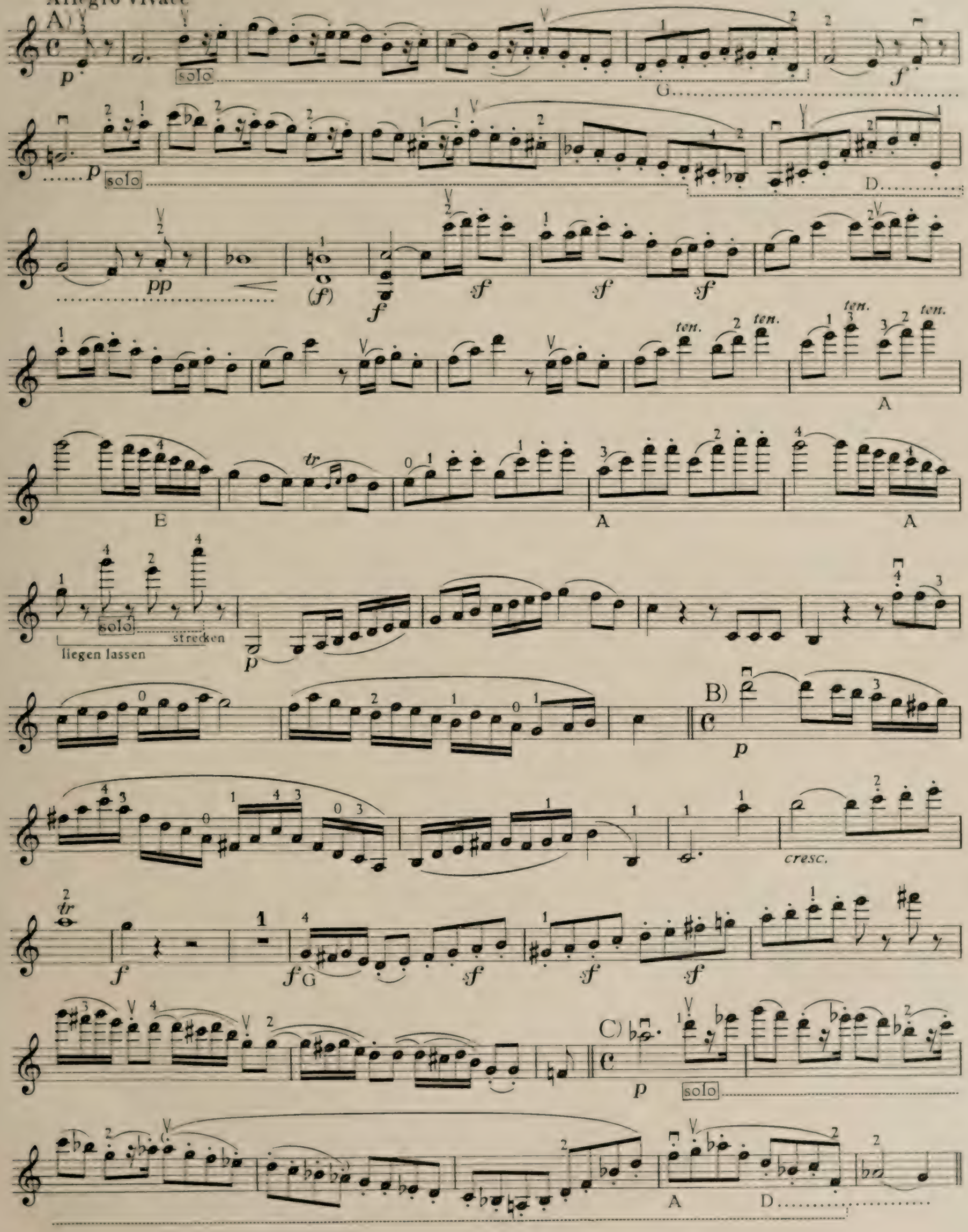
sempre ff

A.....

45 Beethoven: Quartett No. 9 *C–Ut–C* Op. 59 No. 3

1. SATZ

Allegro vivace



D) *p cresc.*

E) *p* solo E

pp

solo E

cresc. *f* F) *f* A

E A

G) *p* *cresc.* A (Rhythmus!) *f* E

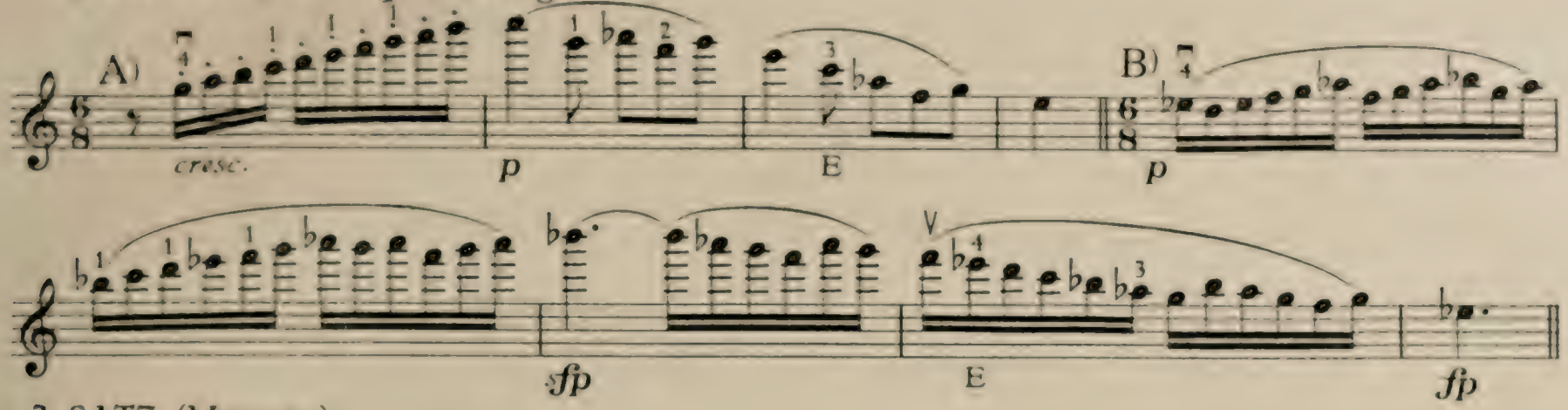
f *p* H) *p*

D

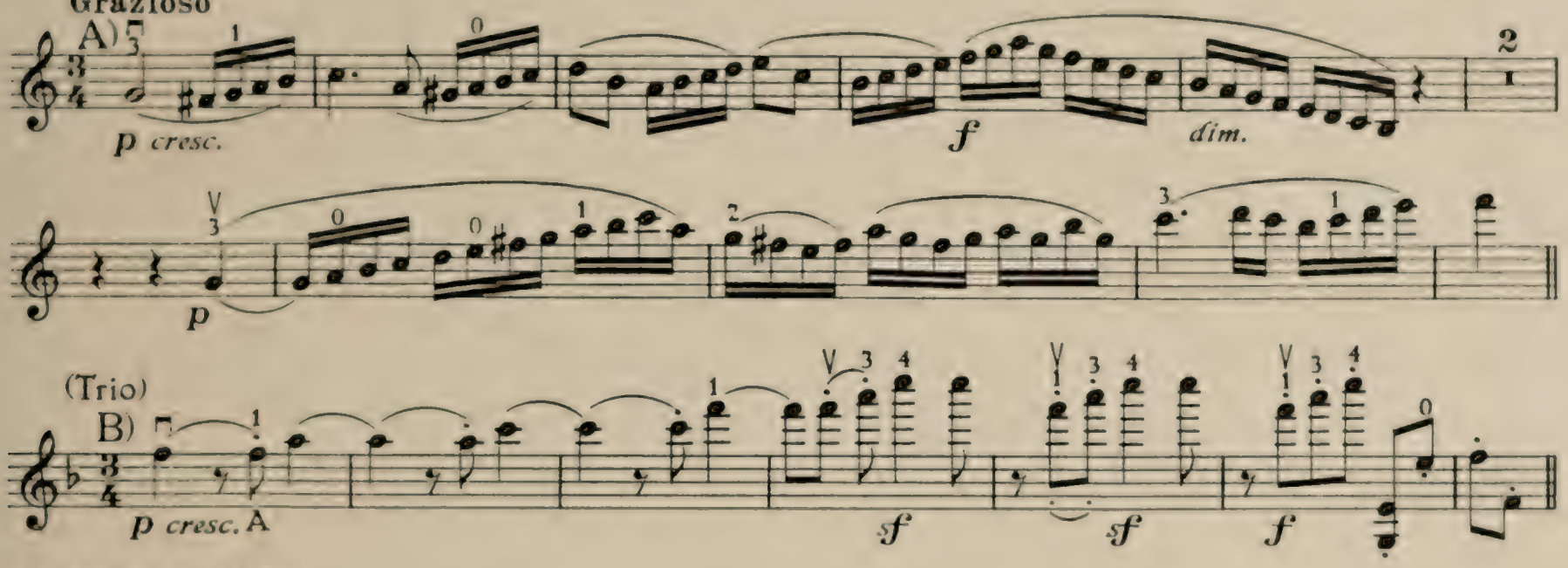
cresc. *f* *f* *sf* *sf* *sf*

E *fp*

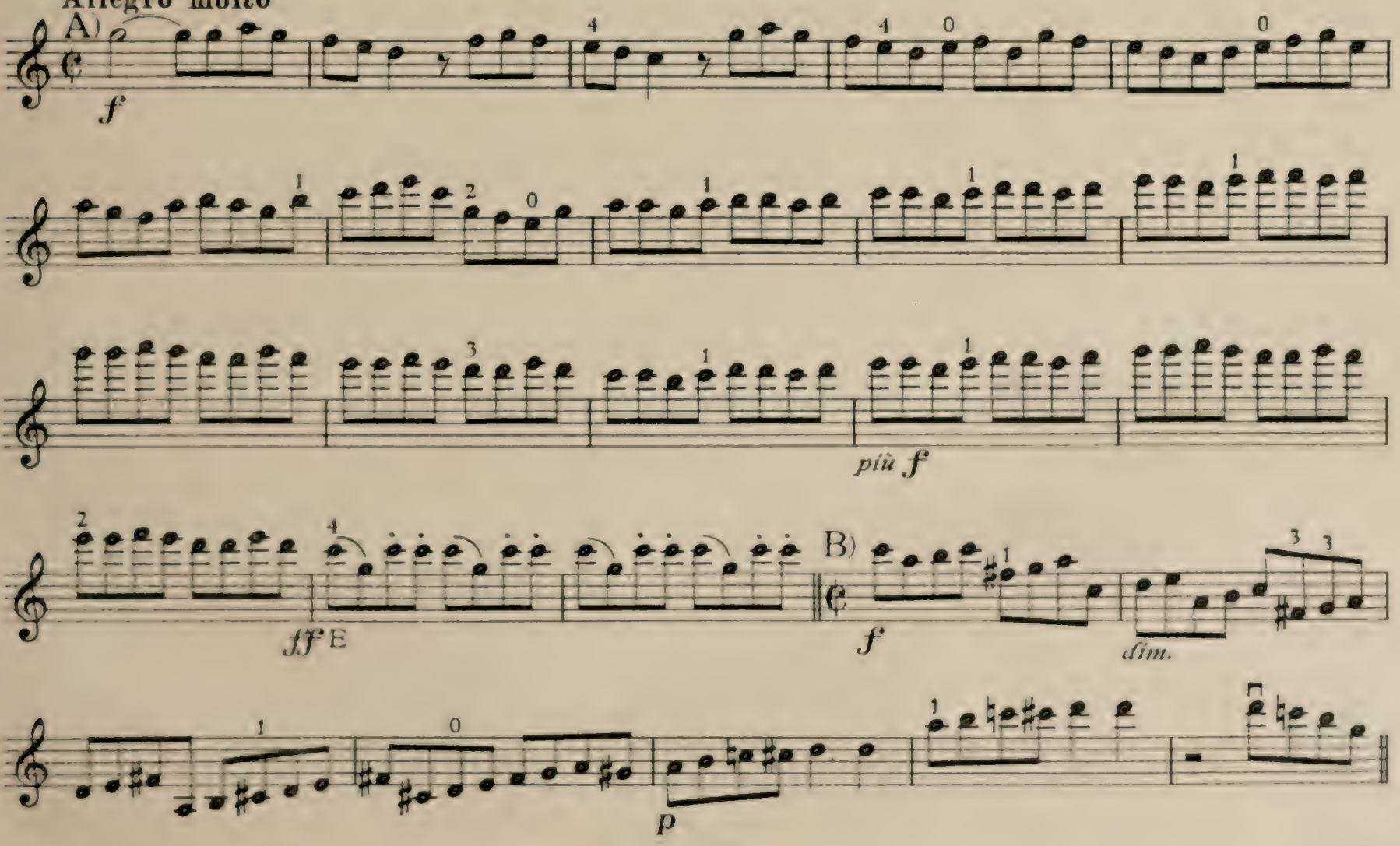
2. SATZ
Andante con moto quasi allegretto



3. SATZ (Menuetto)
Grazioso



LETZTER SATZ
Allegro molto



C) *cresc.* *f* restez *p* A

D) *ff* *sf* *sf* *sf*

E) *sf sempre ff*

F) *p* A E

cresc. *f* A A A

E *p*

G) *f*

più f *f*

p restez A E)

H) *più f* *ff*

E

46 Beethoven: Quartett No. 10 *Es – Mib – Eb* Op. 74

1. SATZ

Allegro

A)

p *cresc.* *p*

B) *p* *cresc.* G.....

C) *cresc.* *f*

D) *) *f*

f

più f

D

ff

*) Im 1. Band enthalten: Fester Strich 6♀ | *) *Voir aussi Vol. I: Coup d'archet énergique* 6♀ | *) Also in Vol. I see: Firm Bowing 6♀

2. SATZ

Adagio ma non troppo

A) B)

(p) solo

cantabile

cresc.

(G.....)

3. SATZ

Presto

A) B)

LETZTER SATZ

Allegretto con Variazioni

A)

sempre f

(G.....)

Allegro

B)

47 Beethoven: Quartett No. 11 *f–fa–f* Op. 95

1. SATZ
Allegro con brio

A) *f* G.

B) (Handgelenk) *pp* *p* *sf* *sf*

C) *p cresc.* E

2. SATZ
Allegretto ma non troppo

(*mf*) *p* *cresc.*

3. SATZ
Allegro assai vivace ma serioso

A) *pp* *attacca subito* *f* G. P. G. P. *p* *cresc.*

B)*) solo *dolce*

C)*) *dolce* solo

D)*) *pp* solo

LETZTER SATZ
Allegretto agitato

solo

A) *f* *cresc.* *ff*

B) *p* *p* *sf*

C) *pp* *cresc.* *p*

Allegro

D) *f*

*) Im 1. Band enthalten: Handgelenk 138a | *) *Voir aussi Vol. I: Poignet* 138a | *) Also in Vol. I see: Wrist 138a

48 Beethoven: Quartett No. 12 *Es – Mib – Eb* Op. 127

1. SATZ

Allegro

A) *p* *dim.* A A

E *cresc.* *p* B) *ff*

E D **Maestoso** *ff* **Allegro** C) *p* *f*

D) (*p*) *cresc.* *dim.* E *p*

2. SATZ

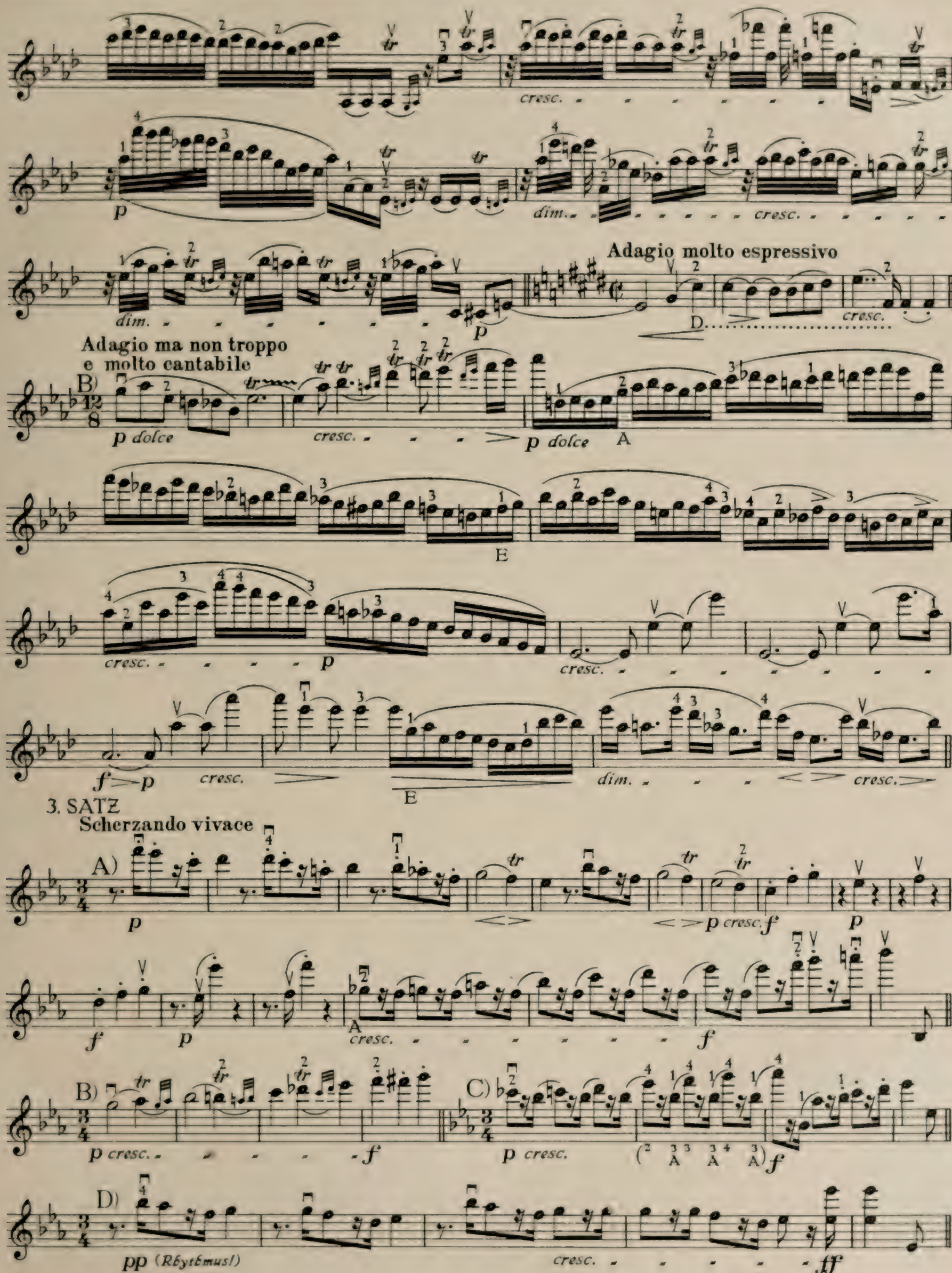
Andante con moto

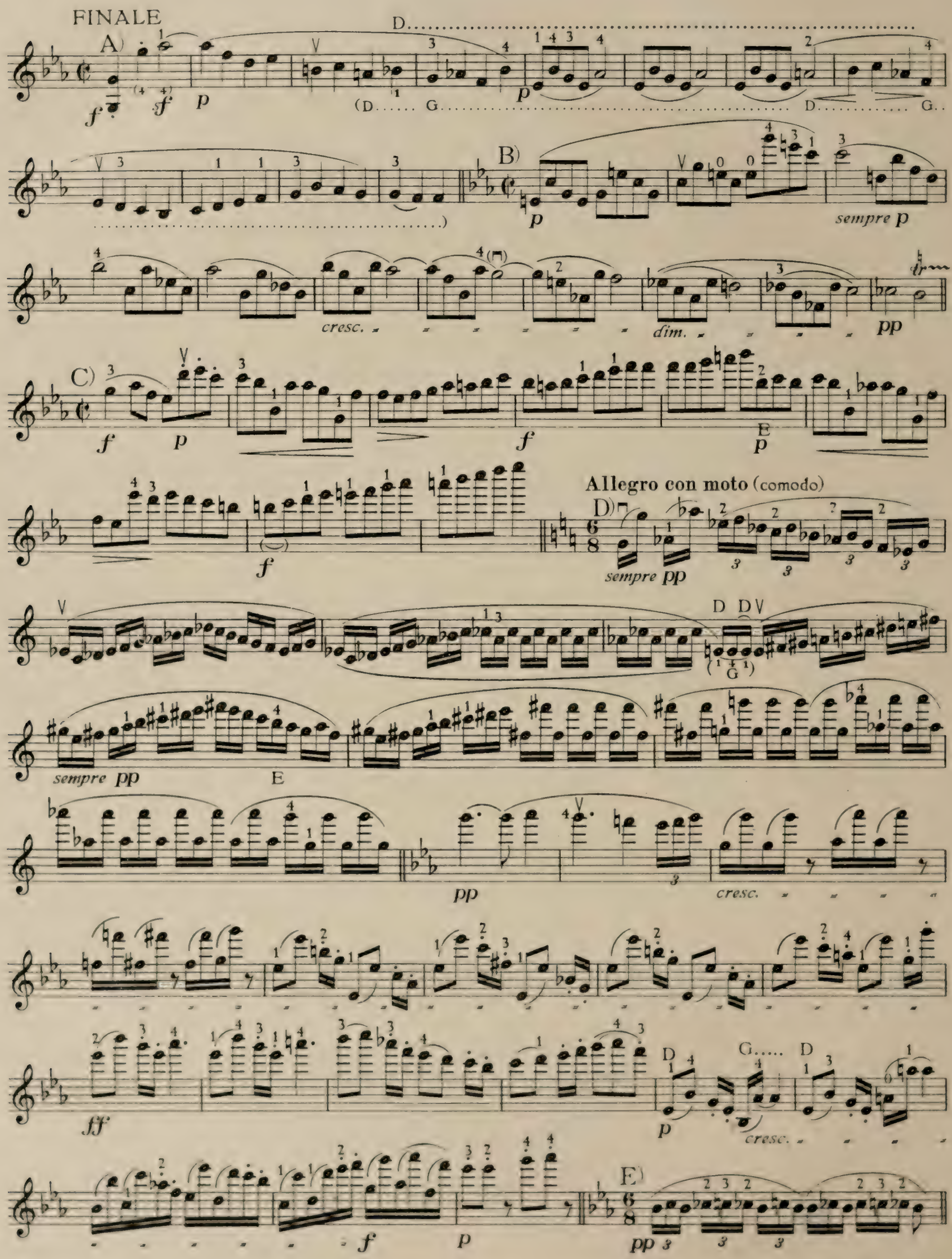
A) *cresc.* *dim.* *pp*

E *poco cresc.*

più cresc. *f* *p* A

cresc. *p* *dolce*

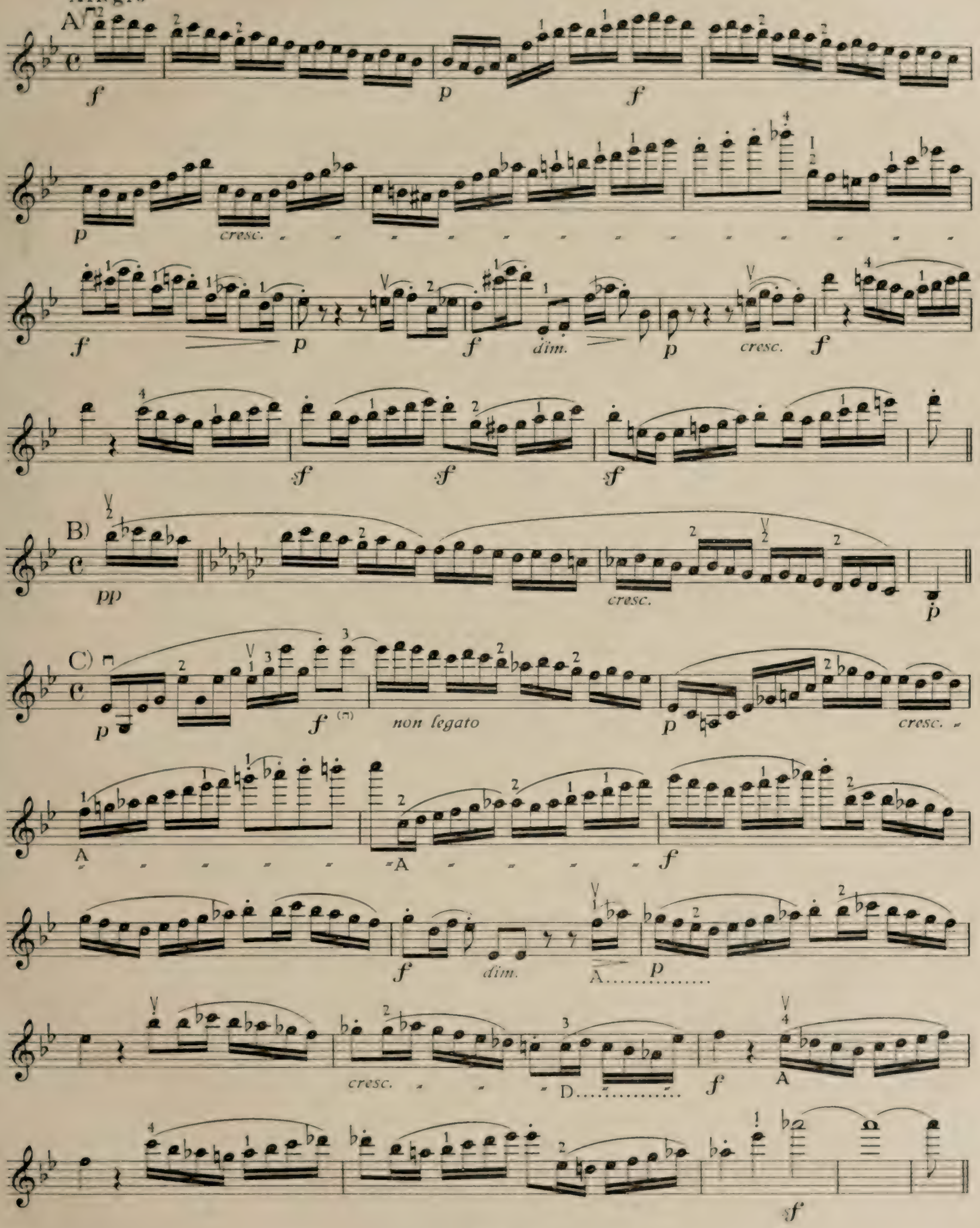

cresc.
p
dim.
cresc.
dim.
p
Adagio molto espressivo
D
cresc.
Adagio ma non troppo
e molto cantabile
B)
p dolce
cresc.
p dolce
A
E
cresc.
p
cresc.
f
p
cresc.
E
dim.
cresc.
3. SATZ
Scherzando vivace
A)
p
p cresc.
f
p
f
p
A
cresc.
f
B)
p cresc.
f
C)
p cresc.
f
D)
pp (Rhythmus!)
cresc.
ff


FINALE
A)
B)
C)
D)
E)
sempre p
cresc.
dim.
Allegro con moto (comodo)
sempre pp
cresc.

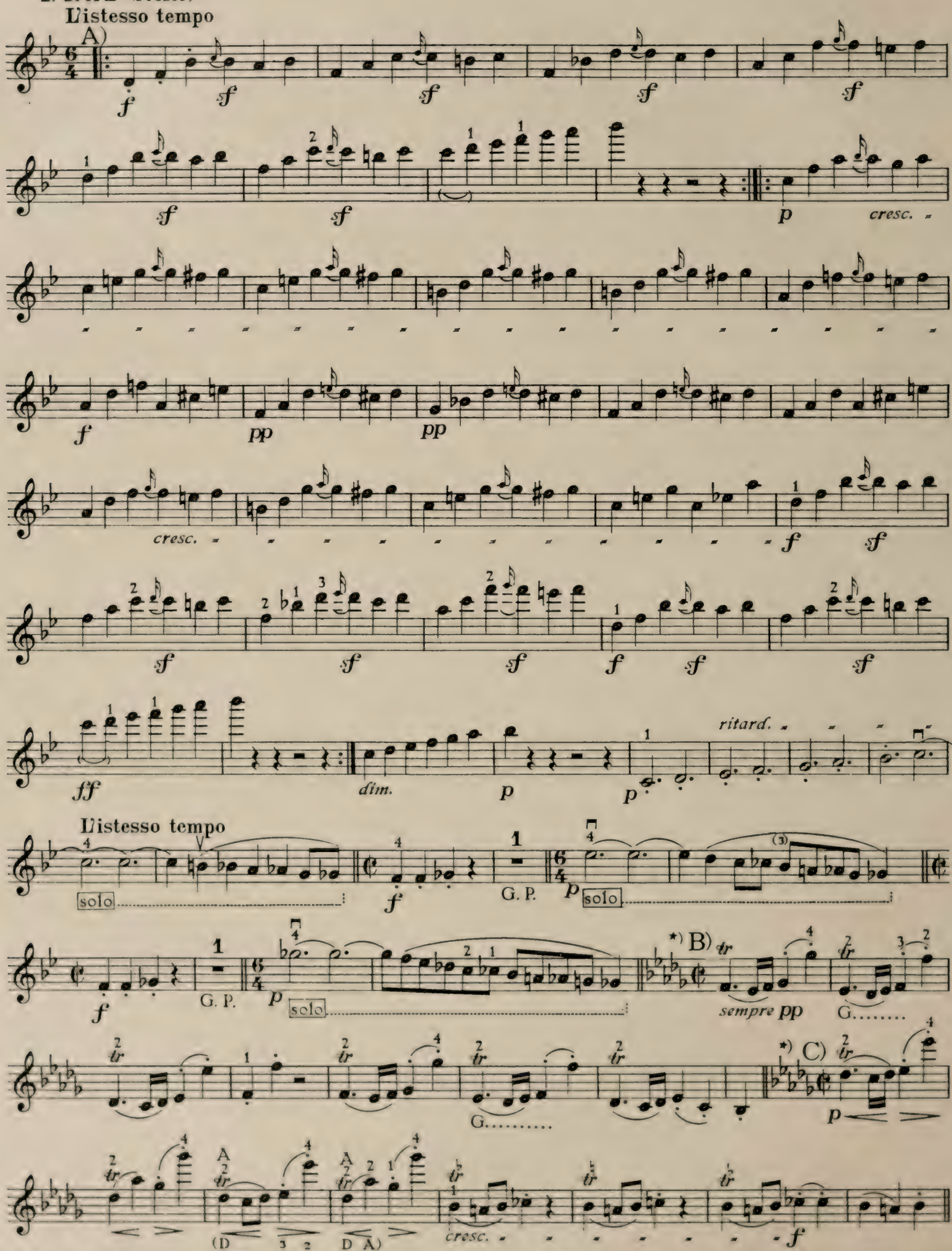
49 Beethoven: Quartett No. 13 *B–Sib–Bb* Op. 130

1. SATZ

Allegro



2. SATZ (Presto)



*) Im 1. Band enthalten: Triller 68a | *) Voir aussi Vol. I: Trilles 68a | *) Also in Vol. I see: Trills 68a

3. SATZ

Andante con moto ma non troppo

Poco scherzoso

A)

B) *non troppo presto*

Tempo I

C)

4. SATZ

Allegro assai

Alla danza tedesca

5. SATZ (Cavatina)

Adagio molto espressivo

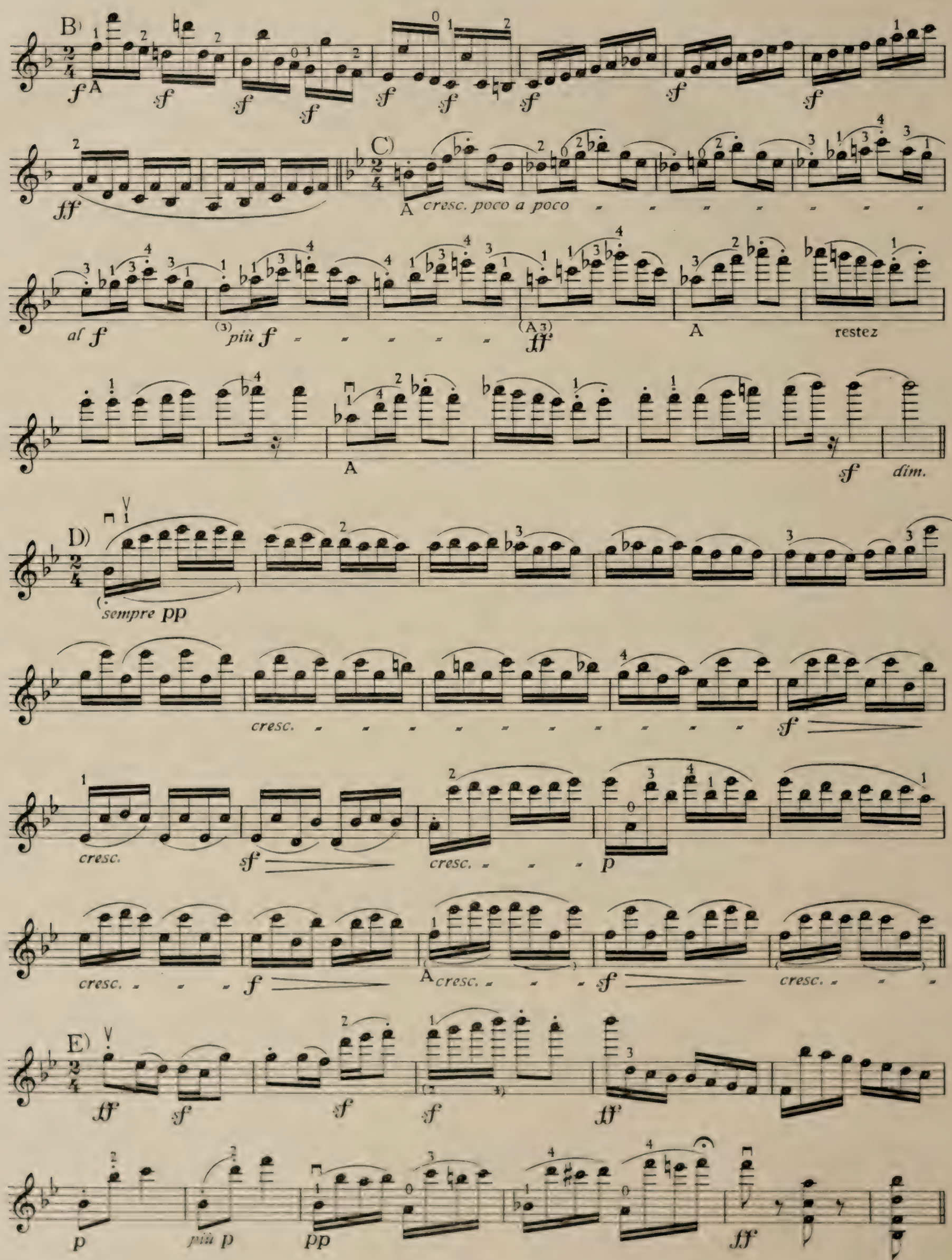
beklemmt

FINALE

Allegro

A)

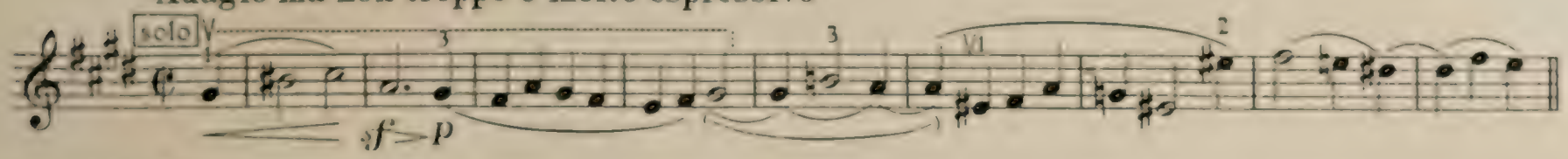
*) Im 1. Band enthalten: Rhythmus 168b | *) *Voir aussi Vol. I: Rythme* 168b | *) Also in Vol. I see: Rhythm 168b


B)
C)
cresc. poco a poco
al f
più f
restez
dim.
D)
sempre pp
cresc.
E)
più p

50 Beethoven: Quartett No. 14 *cis – ut♯ – c♯* Op. 131

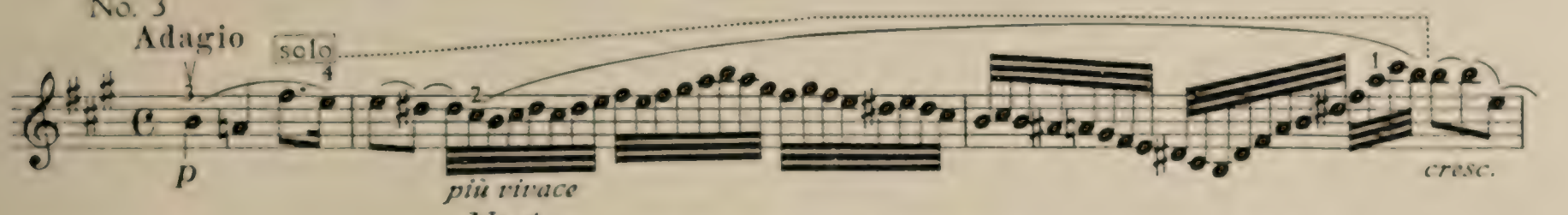
No. 1

Adagio ma non troppo e molto espressivo



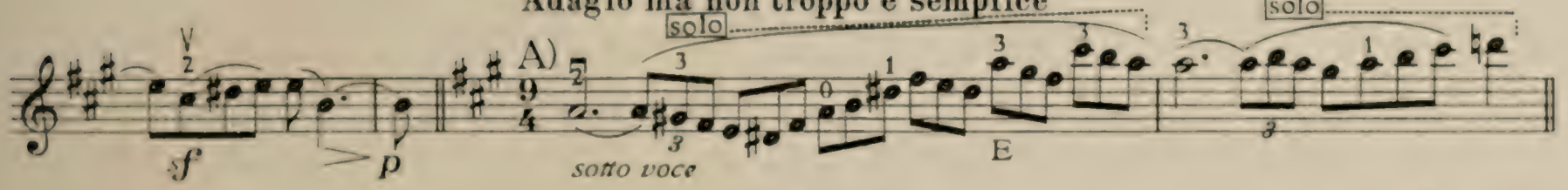
No. 3

Adagio

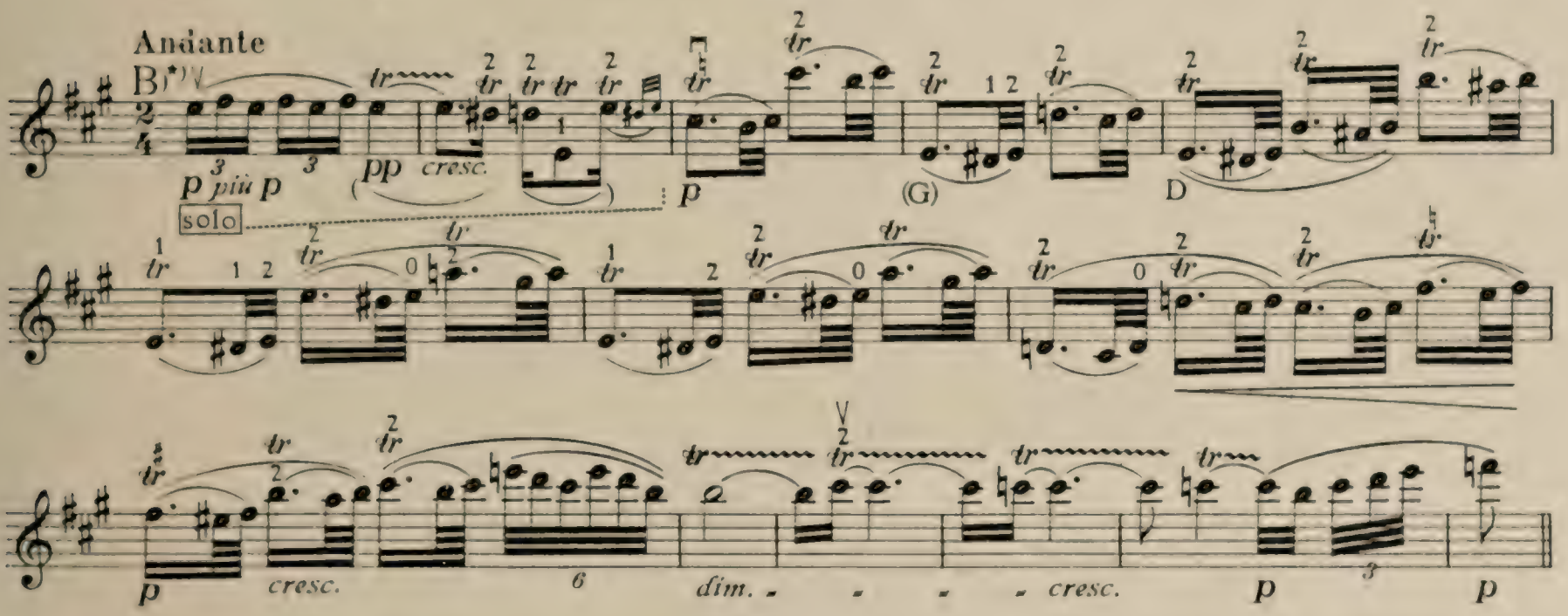


No. 4

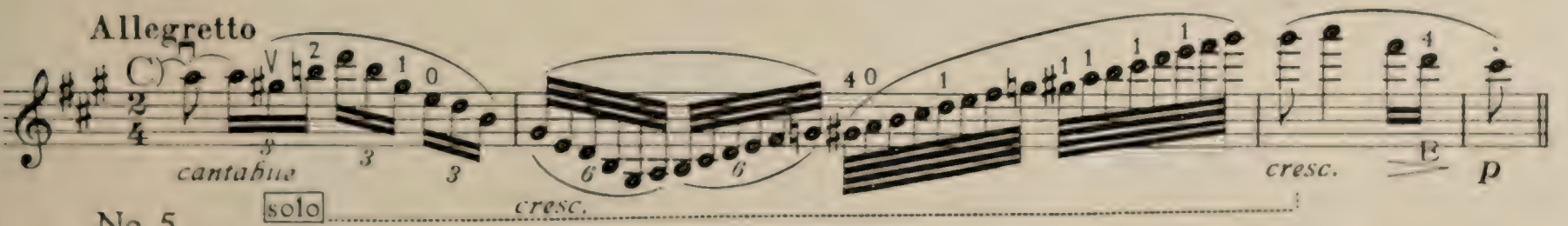
Adagio ma non troppo e semplice



Andante

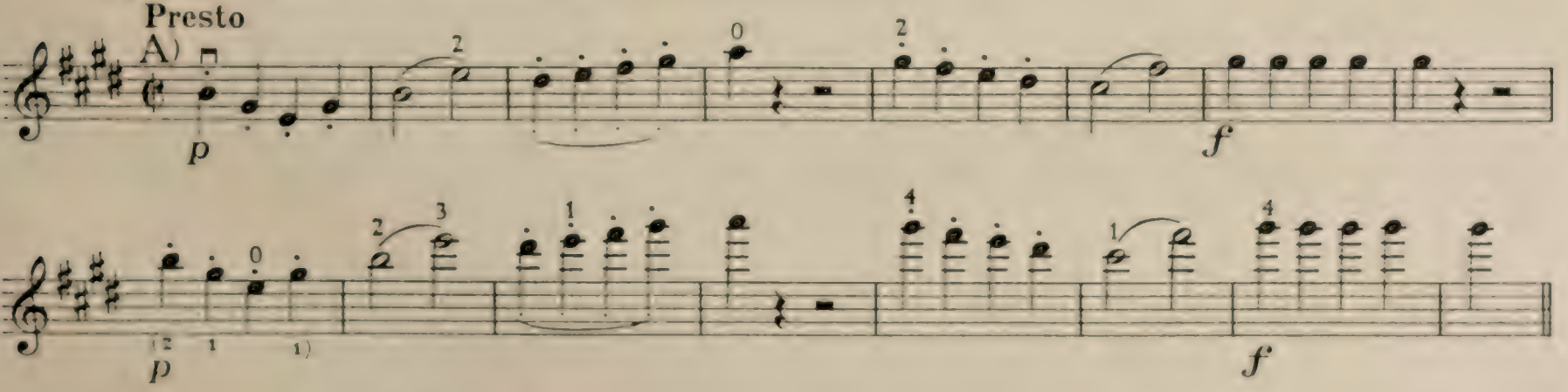


Allegretto



No. 5

Presto



*) Im 1. Band enthalten: Triller 68b | *) *Voir aussi Vol. I: Trilles* 68b | *) Also in Vol. I see: Trills 68b

sul ponticello

B) *dim.* *pp*

No. 7
Allegro

A) *ff* (G 1 1 1) (G 3 1 2)

B) *p* (v) *cresc.* *poco* *espr.* (v)

riten. *p in tempo* E *cresc.* *poco rit.*

C) *sempre* *f* *sf*

f *f* *f* *f* *f* *f*

D) *non legato* *pp*

cresc. *f* *sf*

E) *p cresc.* *ff*

51 Beethoven: Quartett No.15 *a-la-a* Op. 132

1. SATZ
Allegro

A) *f* solo ..... *dim.* *p*

B) *ff* *p legato*

C) *p*

D) *ff*

p

cresc. *f*

E)

f

2. SATZ

Allegro ma non tanto

A)

p dolce

B)

p *poco cresc.* *p*

C)

f

3. SATZ

Andante

A)

p Neue Kraft fühlend

(Sentendo nuova forza)

cresc.

p

B)

pp

E *cresc.*

rf

A

p

C)

pp

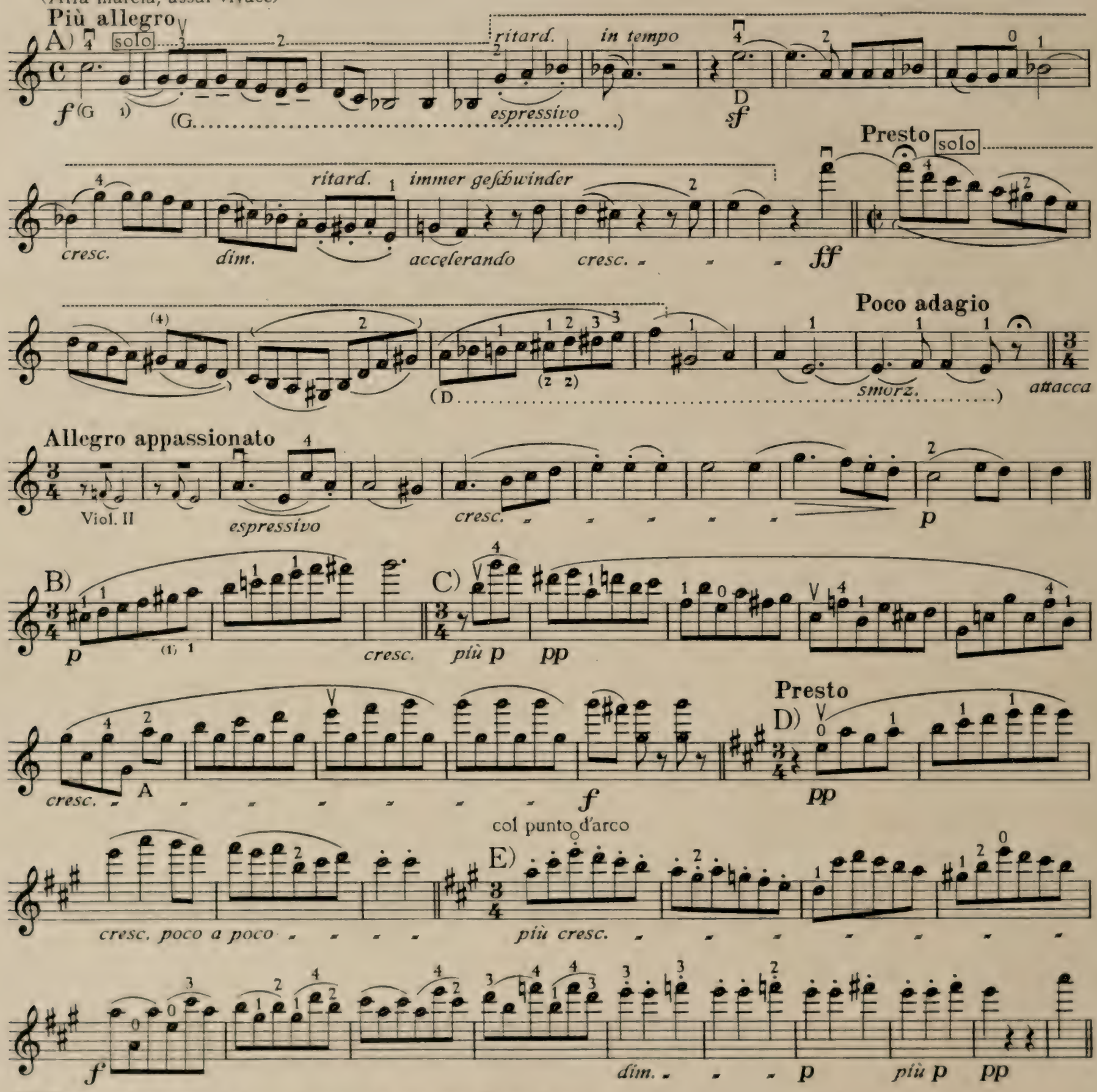
E *cresc.*

rf

E

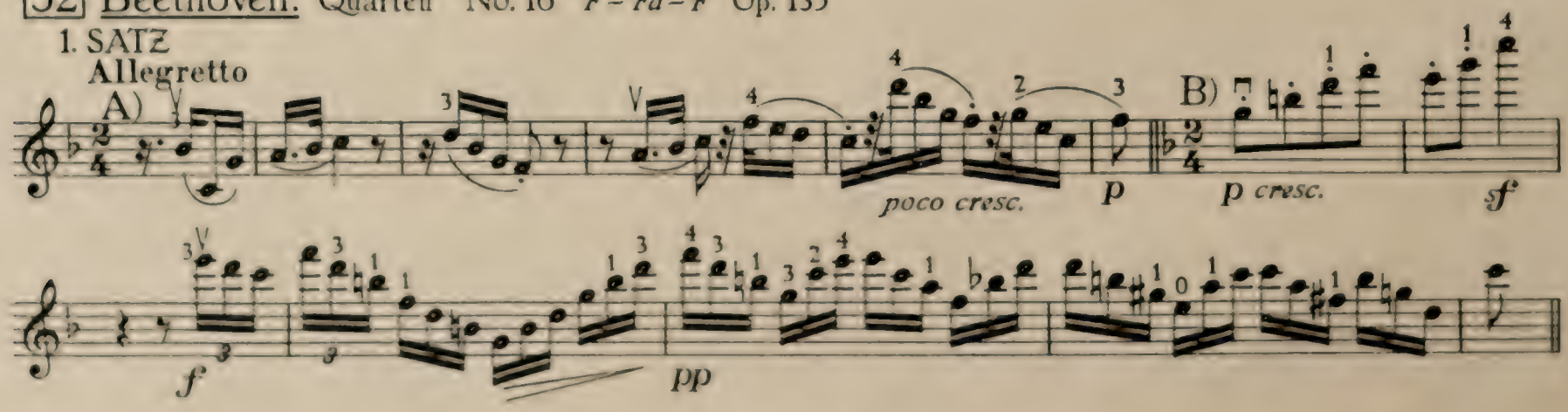
LETZTER SATZ

(Alla marcia, assai vivace)



52 Beethoven: Quartett No. 16 F-Fa-F Op. 135

1. SATZ



2. SATZ
Vivace

C) p cresc. sf p cresc.

fff sf sf sf sf

sf A

A

dim. p sempre più p

pp ppp

3. SATZ
Lento assai, cantante e tranquillo

ten. ten.

p semplice A A..... A A

B cresc. A poco a poco p

cresc. rinf. p dim. pp ritard.

LETZTER SATZ
Allegro

A) ff sf B) ff A A

C) pp

53 Beethoven: FUGA GRANDE (Quartett 2 Viol., Viola, Vcl. No. 17) *B–Sib–Bb* Op. 133

Allegro

A) *f* A A

E

D

sf *sf* *sf* *sf* *ff*

B) *f*

E

C) E *f*

ff *sf*

sf *sf* *sf* *sf* *sf* *ff*

ff *sf* *sf* *sf* *sf* *sf* *sf* *sf*

ben marcato

D) *ben tenuto* **Meno mosso e moderato**

sf *pp*

E) *sempre pp*

E

Allegro molto e con brio

F)

ff *ff* *sf* E

54 Schubert: Quartett *a–la–a* Op. 29

1. SATZ

Allegro ma non troppo

A) *pp*

B) *p* *decresc.* solo

C) *f* *f* E

decresc. solo

D) *p*

2. SATZ

Andante

ff *fp*

LETZTER SATZ

Allegro moderato

A) *f* *p*

B) solo pp

C) solo pp cresc. f p f

cresc. ff E sf p

cresc.

a tempo ritard. p pp

cresc. f cresc. sf

ten. ten. pp G. P. fp cresc.

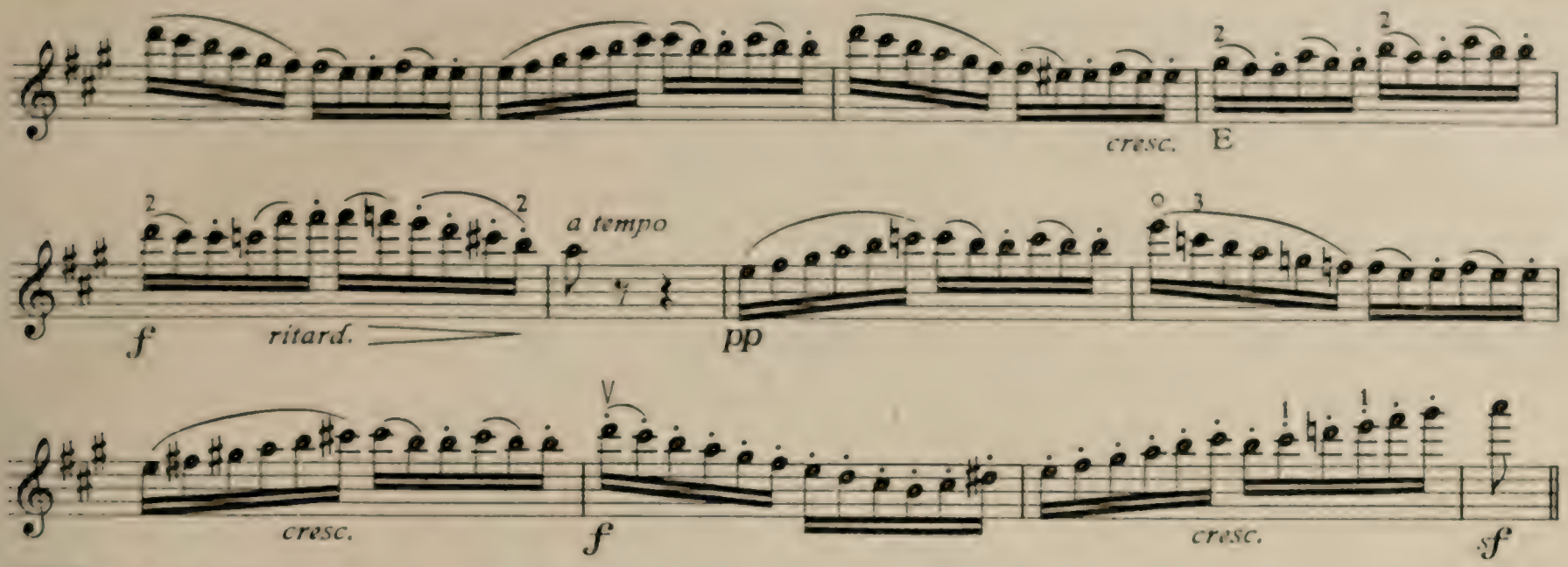
D) pp

p cresc.

f

cresc. ff

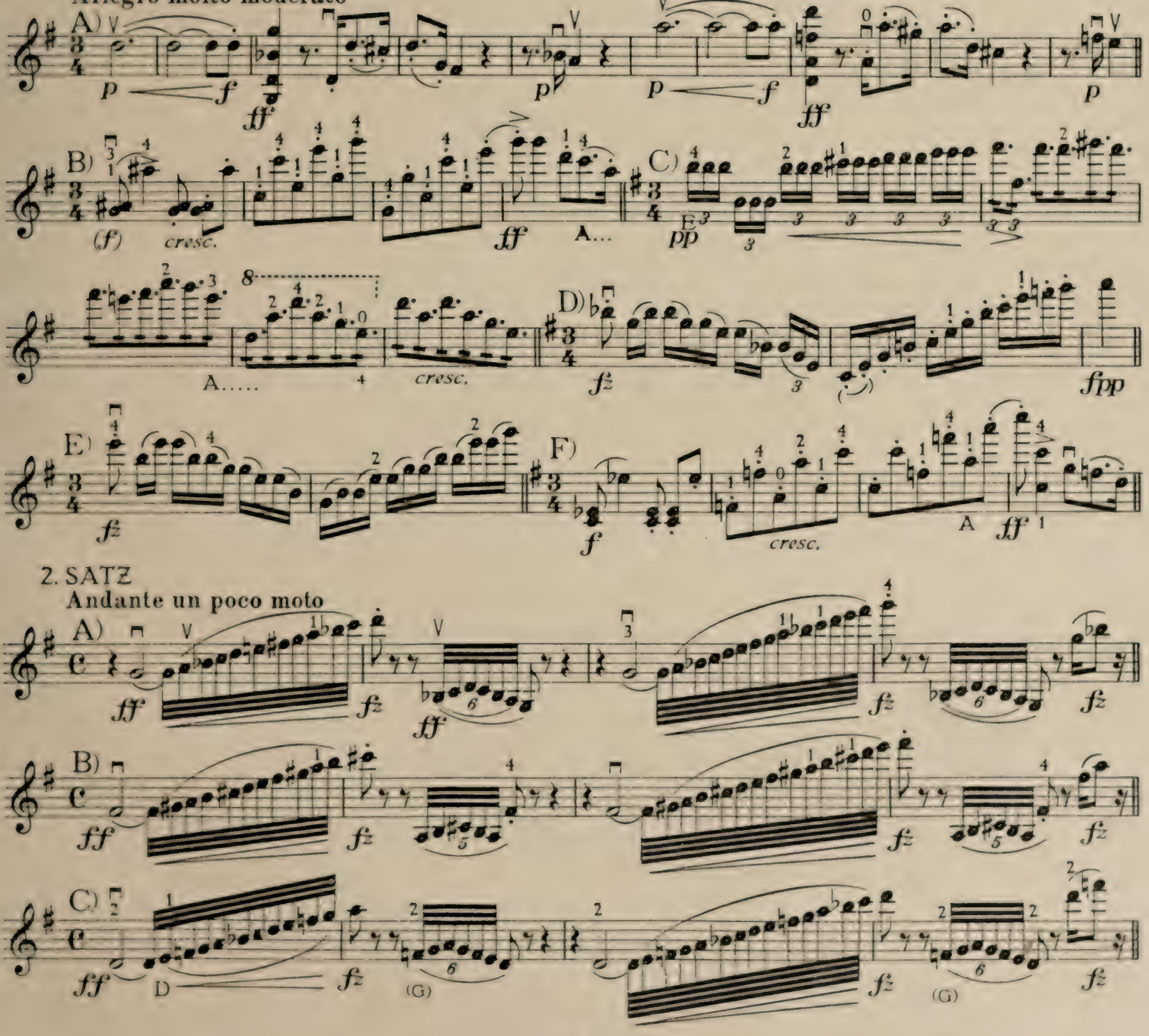
E) pp



55 Schubert: Quartett *G – Sol – G* Op. 161

1. SATZ

Allegro molto moderato



2. SATZ

Andante un poco moto

D)

p *cresc.* E *f* E

3. SATZ (Scherzo)
Allegro vivace

A) B)

ff *(f)*

(Trio)
Allegretto

C)

pp

mf cresc. D G.....

decresc. *pp*

LETZTER SATZ
Allegro assai

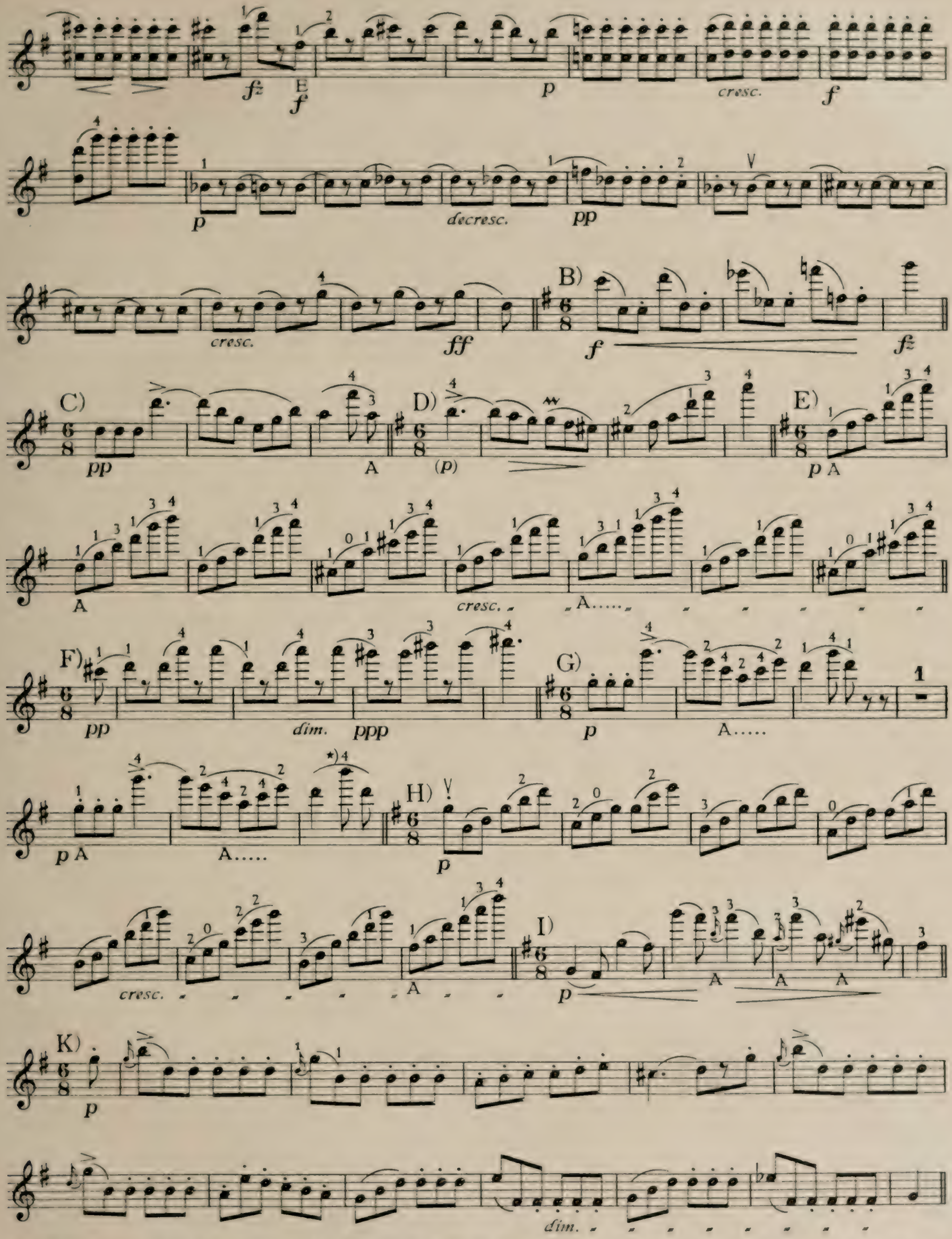
A)

f *fz* *p* *f* *fz* *p*

cresc. *decresc.* *pp*

fz *fz* *fz* *p*

cresc. *ff* *p*

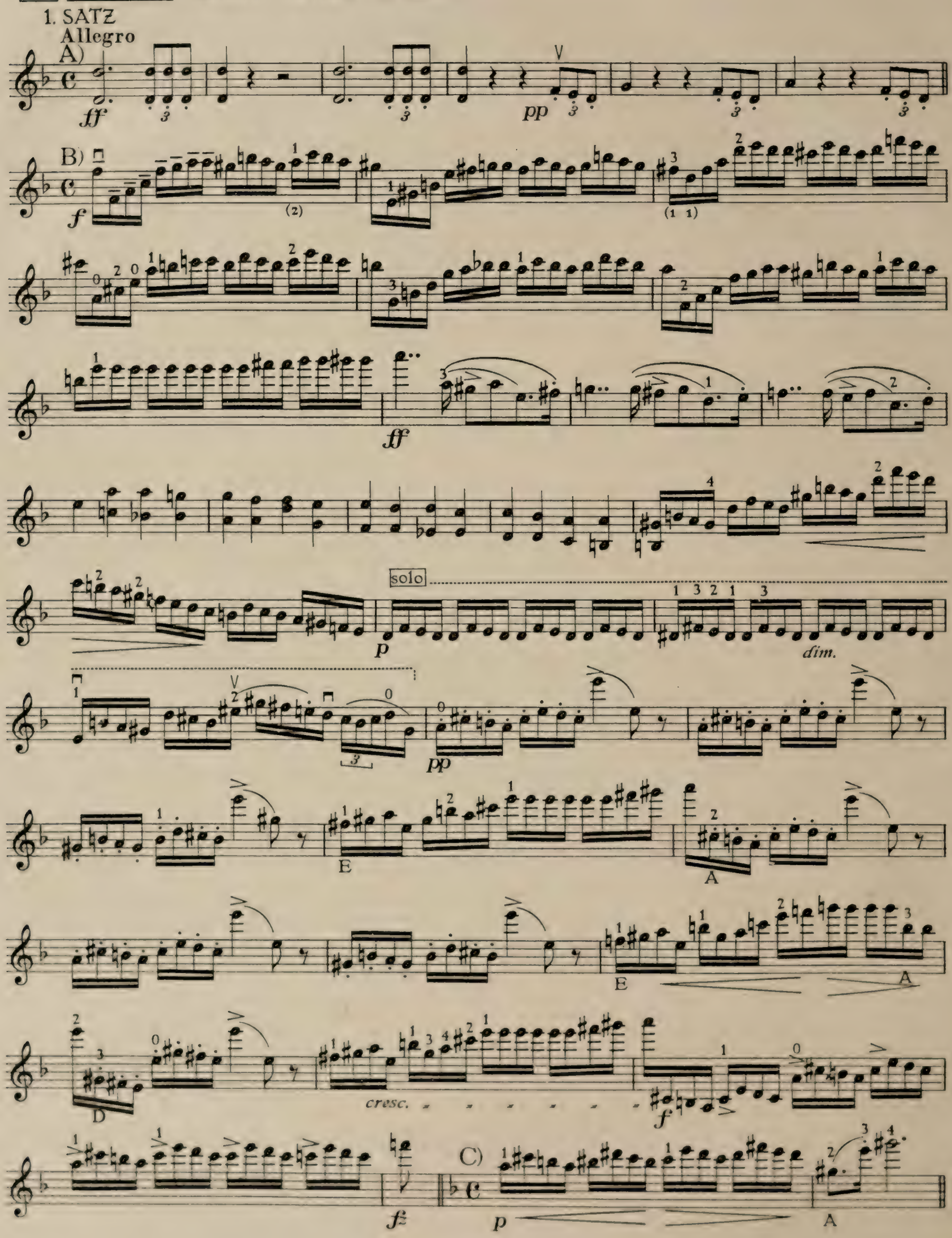


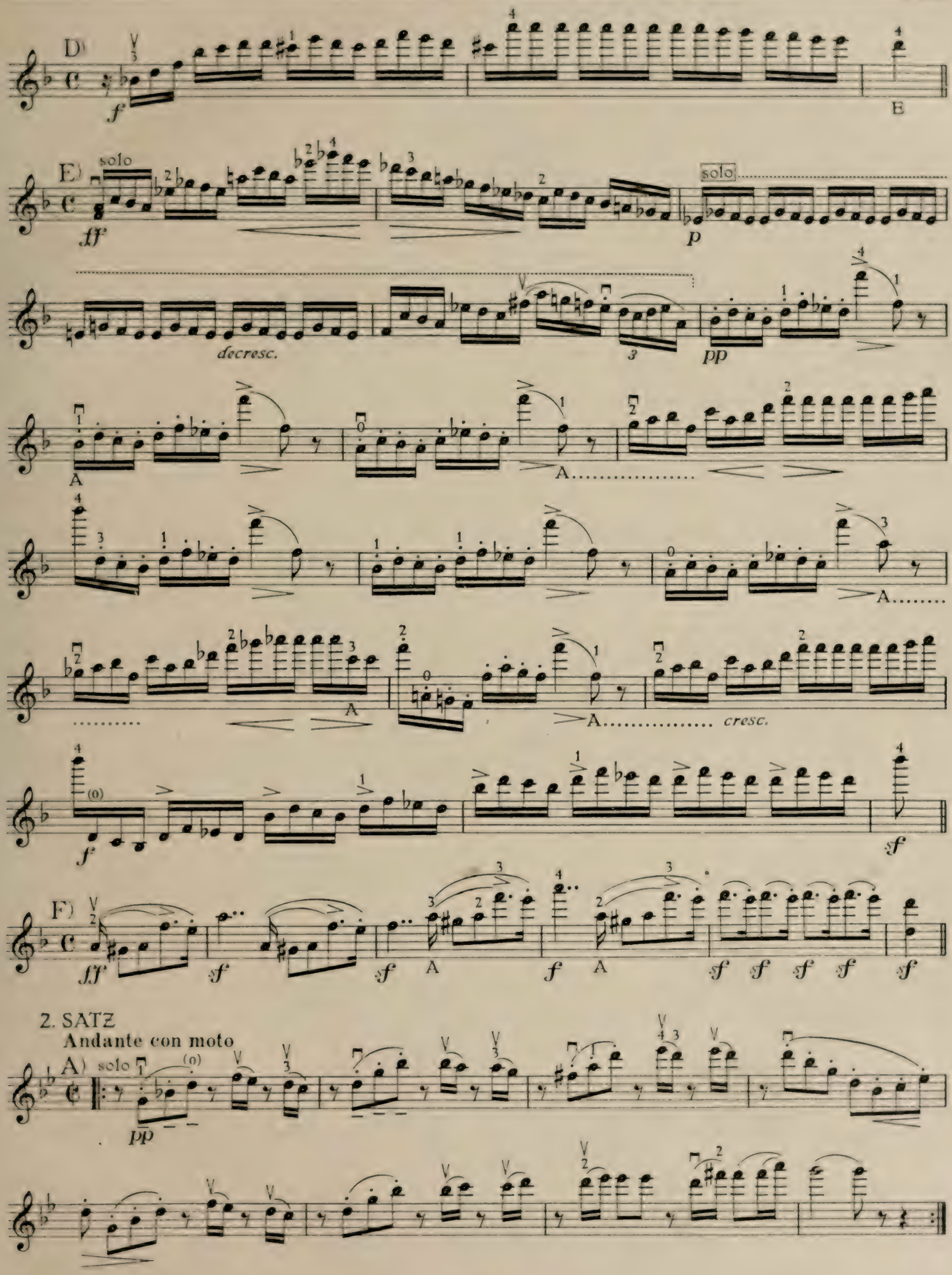
*) 4. Finger strecken, 1. Finger liegen lassen.

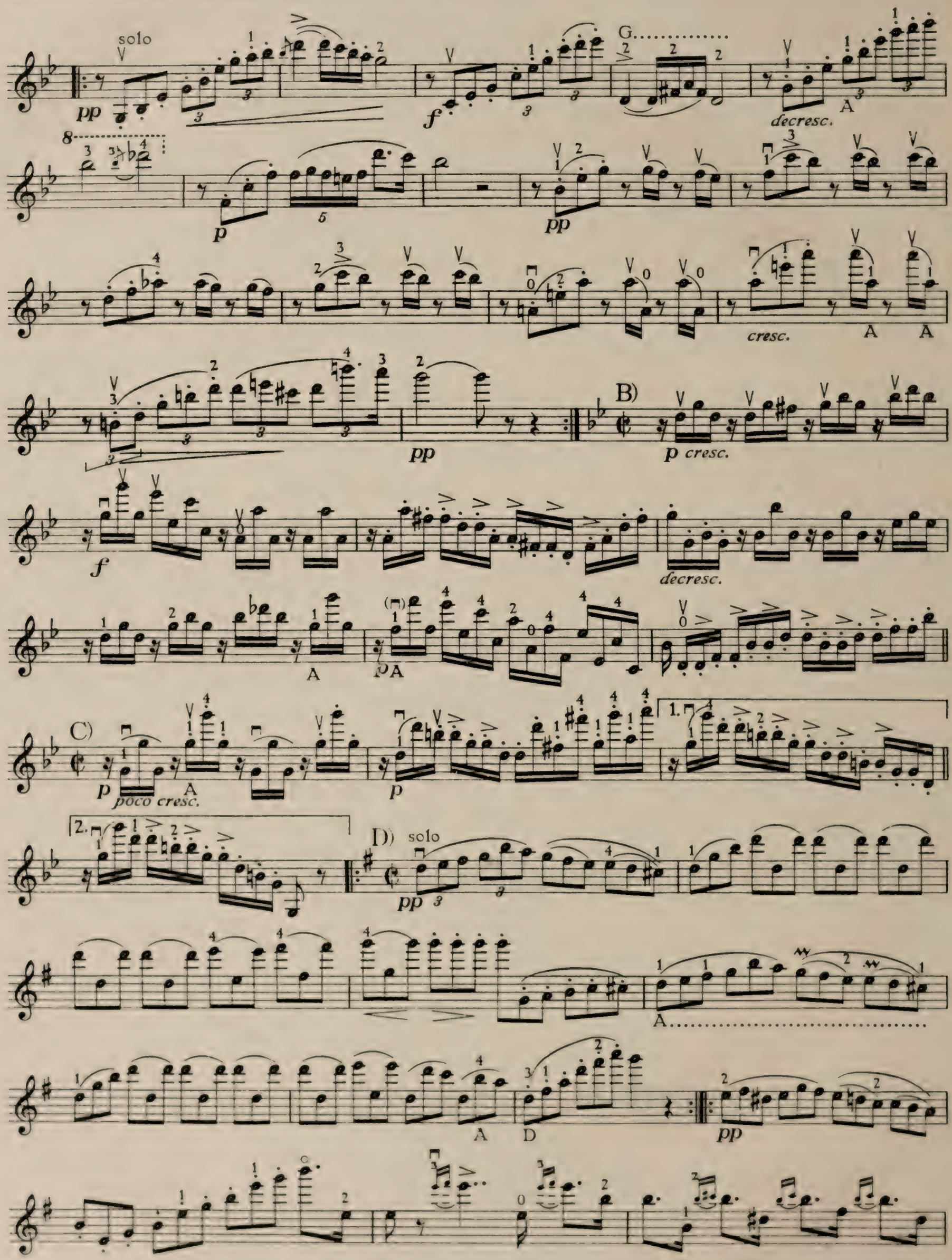
*) *Etendre le quatrieme doigt, laisser le premier doigt sur les cordes.*

*) Stretch the fourth finger, the first finger to remain on the string.

56 Schubert: Quartett *d–re–d* Op. posth.




D)
E)
solo
decresc.
pp
A
cresc.
F)
2. SATZ
Andante con moto
A)
solo


solo
pp
f
G
decresc.
A
p
pp
cresc.
A
A
pp
B)
p cresc.
f
decresc.
A
pA
C)
p
poco cresc.
A
p
1.
2.
D)
solo
pp
A
A
D
pp

pp (A) (E) (E) (A) decresc.

pp cresc.

3. SATZ (Scherzo)
Allegro molto

A) f p

f

B) (Trio) p

sf sf sf

ritard. a tempo

C) p

fp (Ac)

pp

dim.

pp

LETZTER SATZ

Presto

A)

p

B)

p

C)

p

cresc.

f

p

f

solo

p

cresc.

f

p

solo

f

solo

p

sf

sf

sf

sf

sf

p

pp

D)

fff

E)

solo

p

decresc.

pp

D

A

F) *sf* *sf*

G) *pp* springender Bogen

decresc.

H) *pp* springender Bogen

dim.

decresc. E

I) *f* *ff*

K) Prestissimo *pp* *p* *cresc.*

solo *ff* *sf* *sf* *p*

cresc. *ff* solo mit 2. Violine... *sf* *sf*

L) p *f* *cresc.*

ff *fff*

57 Cherubini: Quartett No. 1 *Es–Mib–Eb*

1. SATZ

Allegro agitato (♩ = 116)

A)

B) solo

C)

D)

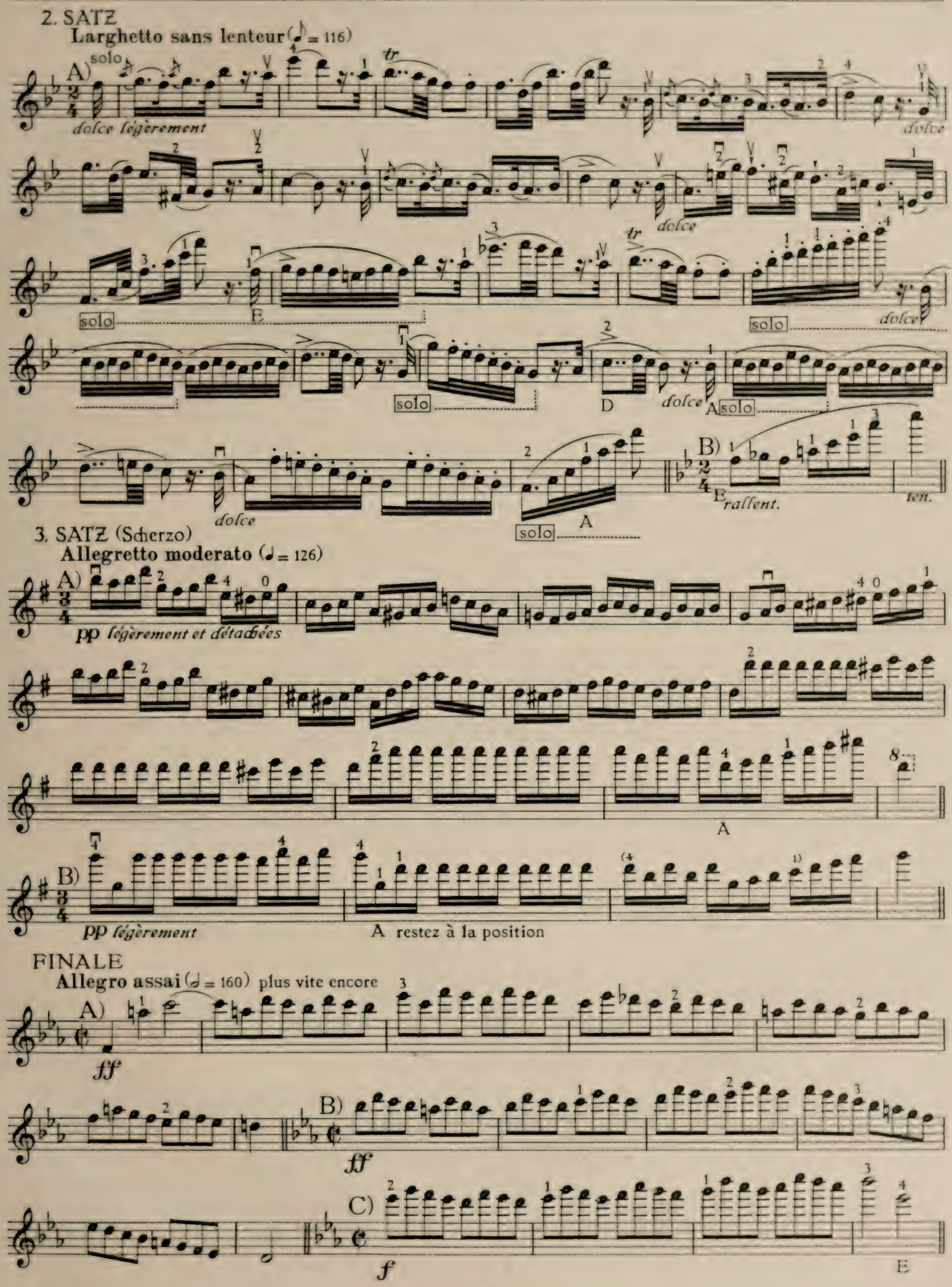
E)

F)

G)

H)

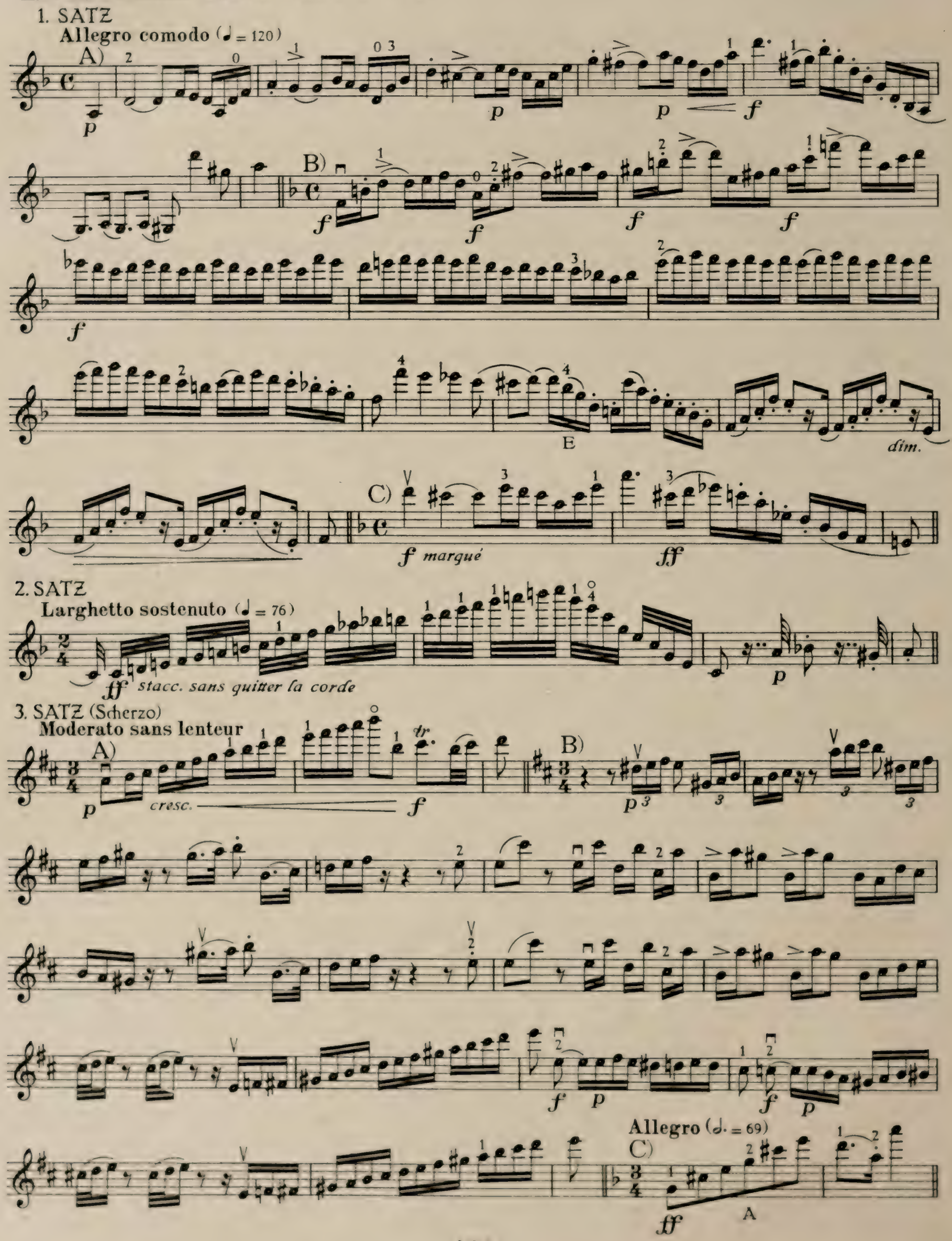
I)


2. SATZ
Larghetto sans lenteur (♪ = 116)

3. SATZ (Scherzo)
Allegretto moderato (♩ = 126)

FINALE
Allegro assai (𝅗𝅥 = 160) plus vite encore

58 Cherubini: Quartett No. 3 *d-re-d*



FINALE

Allegro risoluto (♩= 88)

A)

f

B)

p *cresc.* *f* A *p*

f *p* *f* *p* *cresc.*

f

C)

cresc. *f*

D)

f

E)

ff *ff* *ff*

solo

59 Mendelssohn: Quartett No. 1 *Es–Mib–Eb* Op. 12

1. SATZ

Allegro non tardante

A) *f* B) *ff*

C) *p* *mf* *cresc.* *f* *cresc.* *ff* *ff*

2. SATZ (Canzonetta) (Allegretto)

A) **Più mosso** *pp* *stacc.*

pp

B) *pp*

LETZTER SATZ

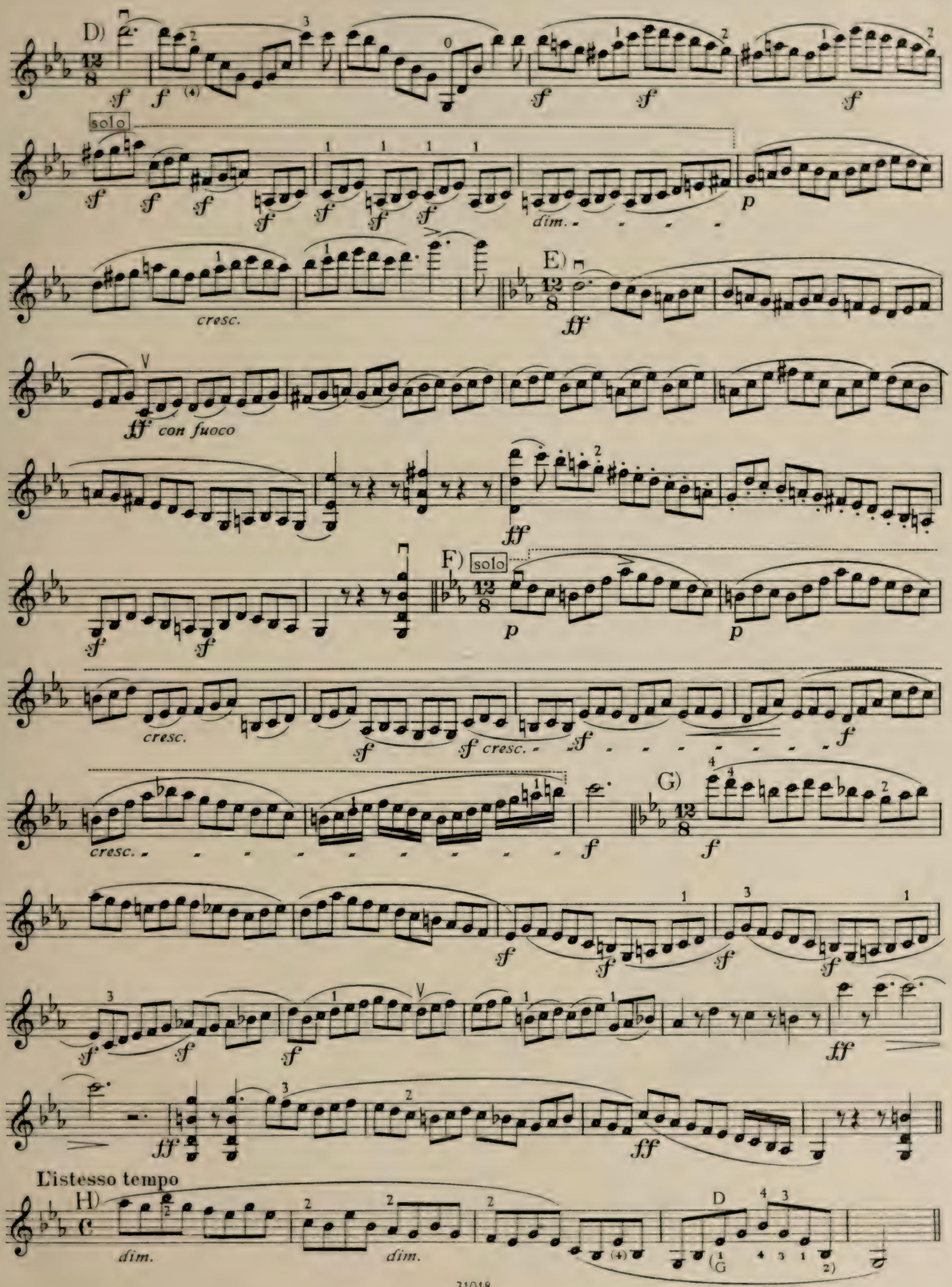
Molto allegro e vivace

A) *f* *ff*

B) *pp*

(springen) *pp*

C) *cresc.* *ff* *p*


D)
solo
dim.
cresc.
E)
con fuoco
F)
solo
cresc.
cresc.
G)
L'istesso tempo
H)
dim.
dim.
D

60 Mendelssohn: Quartett No. 2 *a–la–a* Op. 13

1. SATZ
Allegro vivace

A)

f *p* *cresc.* *f* *sf* *sf* *sf* *sf*

B)

ff *sf* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

f

C)

f solo mit Violoncell

ff *sf* *sf* *sf* *sf*

3. SATZ (Intermezzo)
Allegro di molto

pp

LETZTER SATZ
Presto

A)

pp

pp

cresc.

f

ff

B)

ff non legato

C) **Adagio non lento**

solo

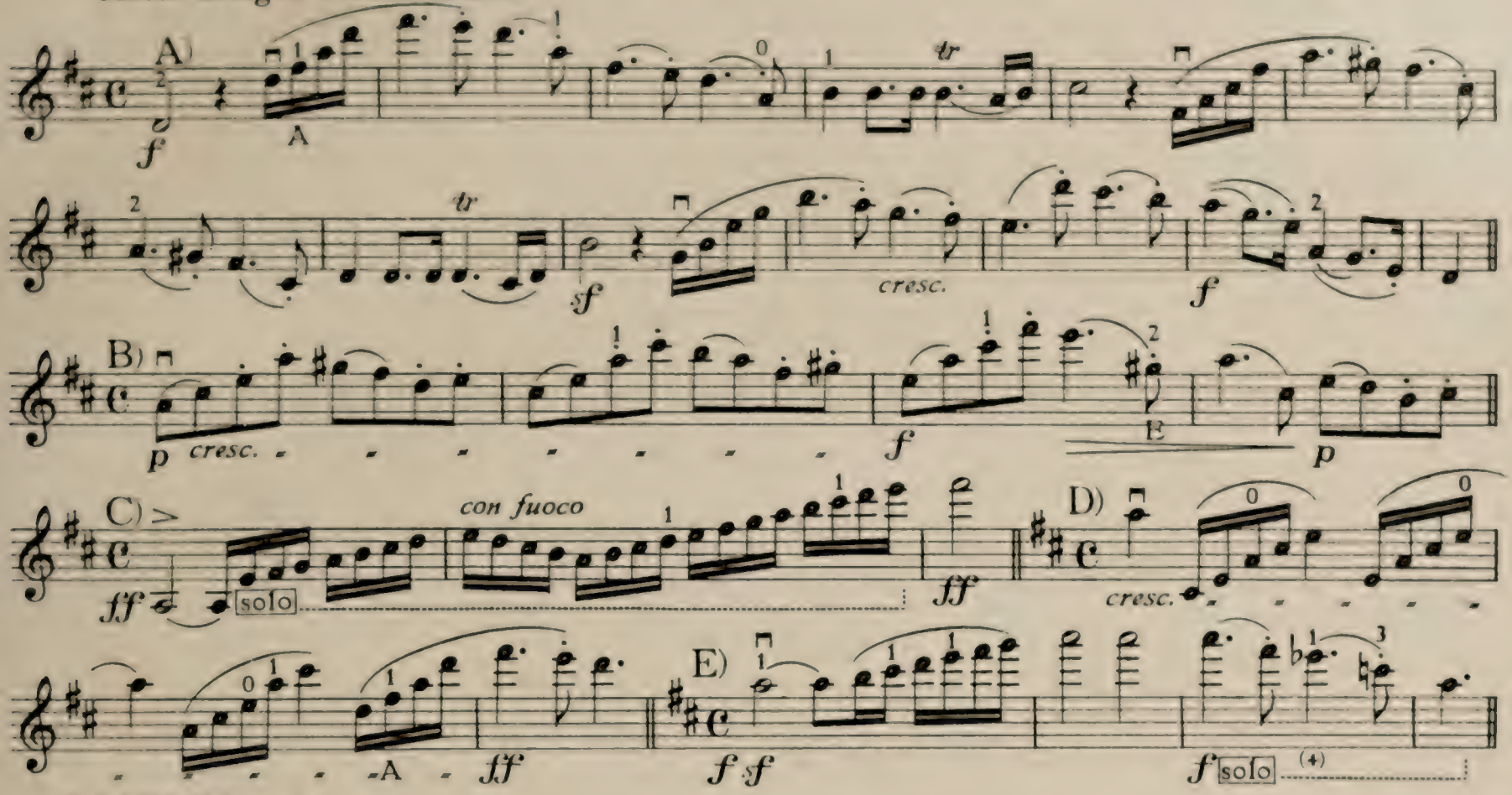
Recit.

dim.

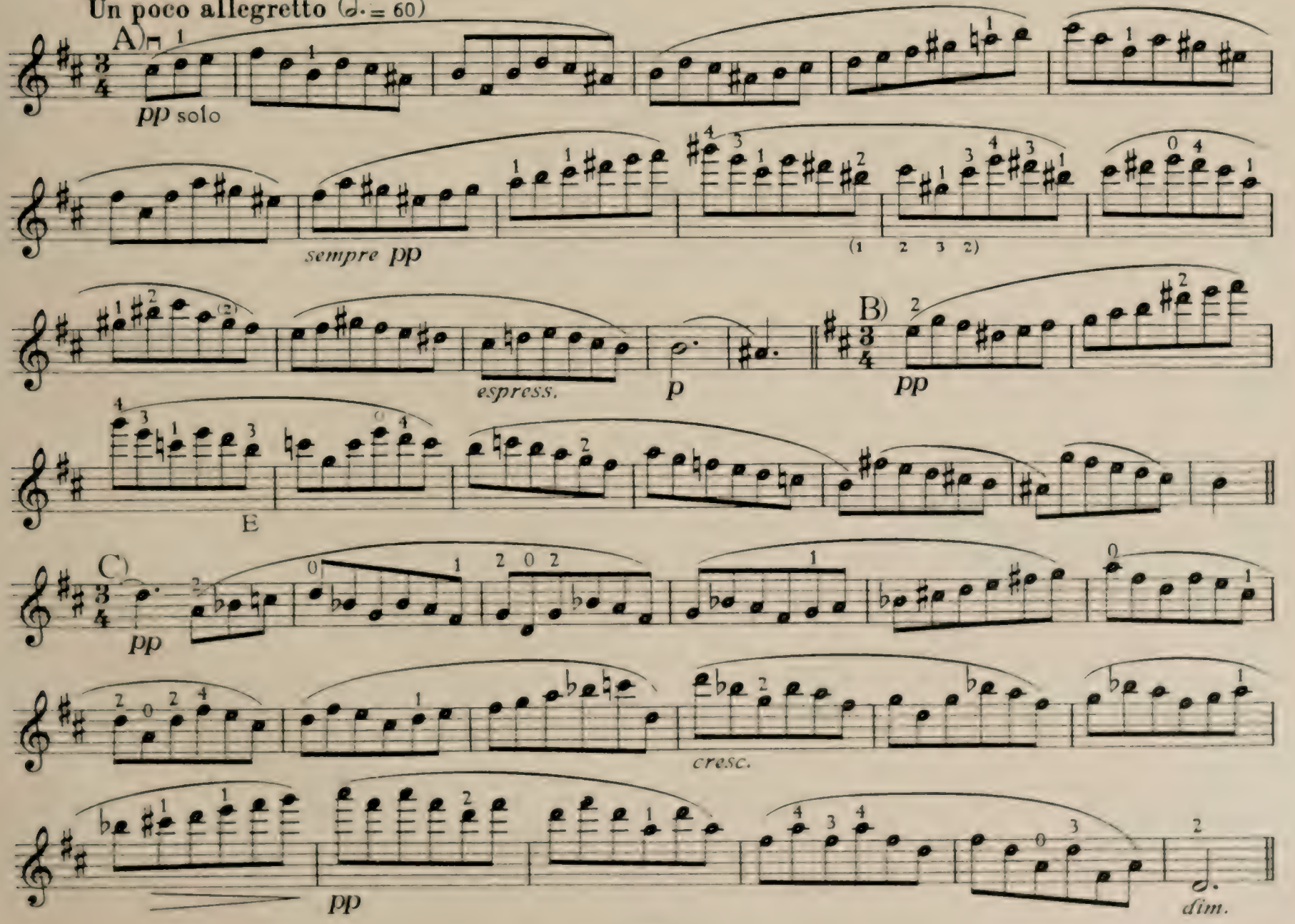
pp

61 Mendelssohn: Quartett No. 3 *D–Re–D* Op. 44 No. 1

1. SATZ
Molto allegro vivace (♩ = 88)



2. SATZ (Menuetto)
Un poco allegretto (♩. = 60)



3. SATZ

Andante espressivo ma con moto (♪ = 126)

f solo *dim.* *p* A

LETZTER SATZ

Presto con brio (♩. = 104)

A) *f* *sf*

sf

B) (p) *cresc.* *f* *più f*

C) *f*

più f *ff* (4 4)

D) *ff* A

ff

E) *f*

E *cresc.*

f

F) (p) *cresc.* *ff*

A A

62 Mendelssohn: Quartett No. 4 *e–mi–e* Op. 44 No. 2

1. SATZ

Allegro assai appassionato (♩ = 88)

A) *p* *sf*

B) *p* *cresc.* *f*

C) *sf*

2. SATZ (Scherzo)

Allegro di molto (♩. = 72)

A) *f* *p*

cresc.

B) *p* (springen) *p*

LETZTER SATZ

Presto agitato (♩. = 72)

A) *mf* *p*

sf *sf* *p*

cresc. *ff* A

B) *f*

sf

C) *f*

ff (A 4 1 0) *sf* *sf* *sf* *f*

D) *ff* (G)

D A *ff*

63 Mendelssohn: Quartett No. 5 *Es–Mib–Eb* Op. 44 No. 3

1. SATZ

Allegro vivace (♩ = 92)

A) *f* B) *ff* C) *f cresc.*

ff solo E *mf* *cresc.* *sf*

D) *f* *sf* *più f* *ff*

2. SATZ (Scherzo)

Assai leggiero e vivace (♩. = 152)

A) *ff* B) *pp*

LETZTER SATZ

Molto allegro con fuoco (♩ = 76)

C) *p* *sf* A) *p* *cresc.* *f*

B) *f* *ff* *sf* C) *f* E *cresc.* *sf* *ff* *ff*

64 Mendelssohn: Quartett No. 6 *f–fa–f* Op. 80

1. SATZ

Allegro vivace assai

A) *p*

B) *f*

C) *f*

p

pp

cresc. poco a poco

f

Presto

D) *ff*

ff

FINALE

Allegro molto

A) *pp cresc.*

ff

p *cresc.*

B) *sempre ff*

C) *sempre ff*

sf *sf* *sf* *sf* *ff*

65 Schumann: Quartett No. 1 *a–la–a* Op. 41 No. 1

1. SATZ (Introduzione)

Andante espressivo (♪ = 69)

A) p solo

Allegro (♩. = 69)

B) mf

cresc. A sf

C) p

D) ff

2. SATZ (Scherzo)

Presto (♩. = 138)

A) p cresc. mf sf f

B) sfp (pp)

C) sf p

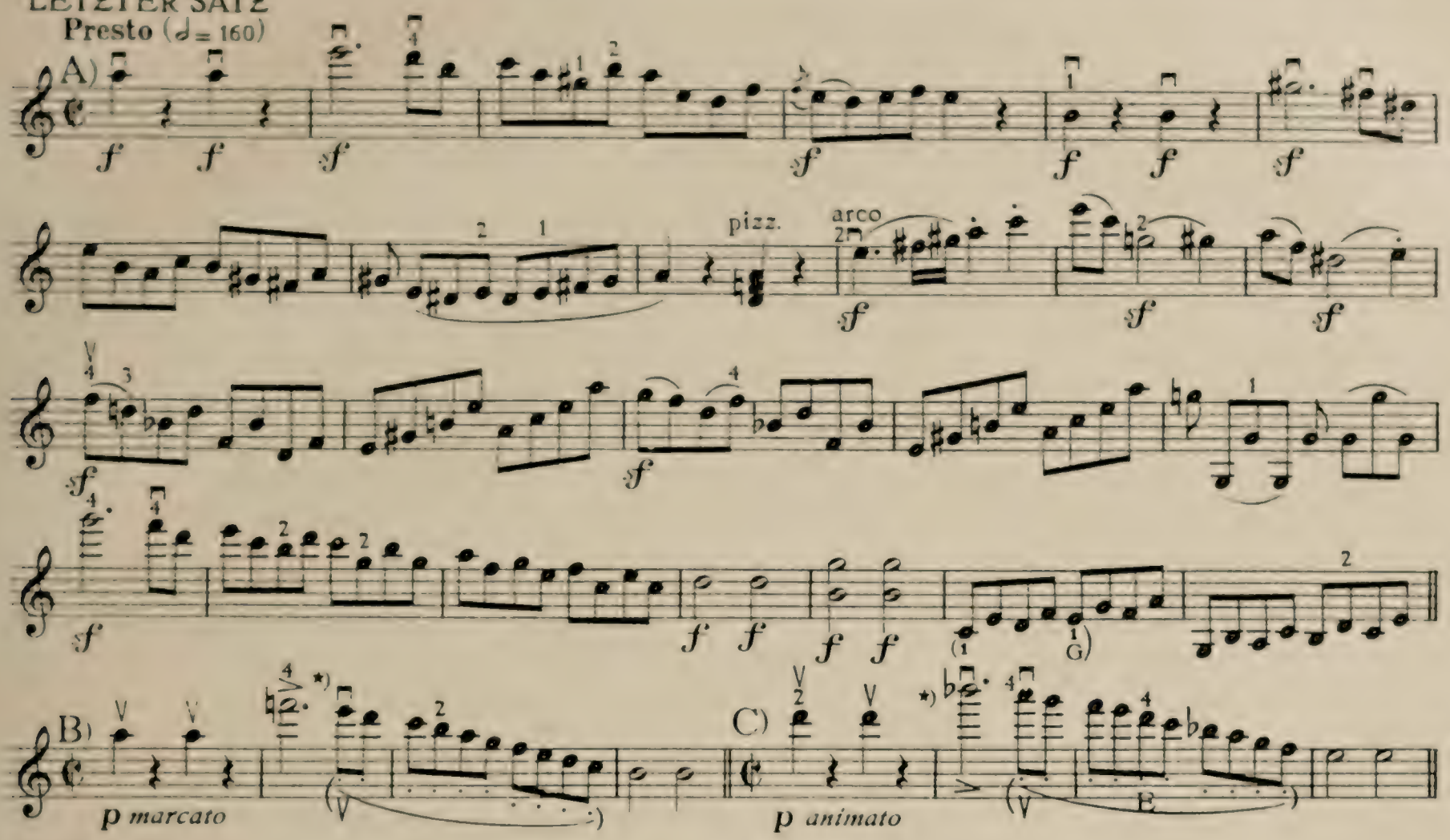
D

3. SATZ

Adagio (♩ = 54)

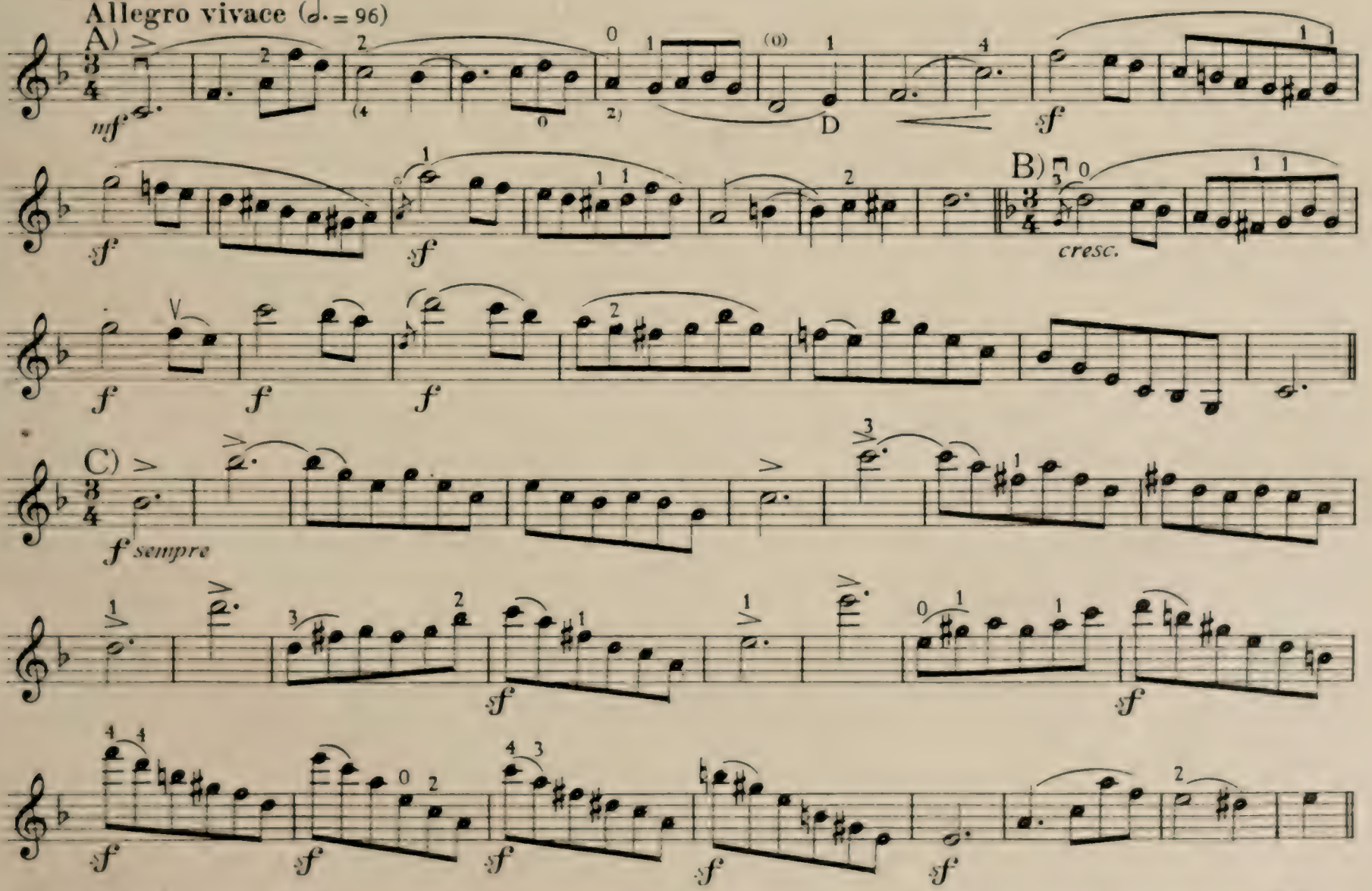
solo p tr

LETZTER SATZ
Presto (♩ = 160)



66 Schumann: Quartett No. 2 F–Fa–F Op. 41 No. 2

1. SATZ
Allegro vivace (♩. = 96)



*) Siehe 1. Band: Staccato 40 | *) *Voir aussi Vol. I: Staccato* 40 | *) Also in Vol. I see: Staccato 40

2. SATZ

Andante, quasi Variazioni (♩. = 69)

A)

p *più f* *dim.* *ritard.*

Molto più lento (♩. = 50)

B)

pp *ten.* *ten.* *ten.*

Un poco più vivace (♩ = 100)

C)

f *sf*

CODA

Tempo I, un poco più lento

D)

p solo *sf* *sf*

E)

sf *poco a poco ritard. e dim.*

Adagio

sf

3. SATZ (Scherzo)

Presto (♩. = 76)

A)

p *cresc.* *f* *f* *p* *f* *p*

B)

p

(Trio)

L'istesso tempo

C)

LETZTER SATZ

Allegro molto vivace (♩. = 126)

A)

B)

Più mosso

C)

D)

E)

67 Schumann: Quartett No. 3 *A–La–A* Op. 41 No. 3

1. SATZ

Andante espressivo (♩ = 60)

A) *p* solo — *pp* solo

Allegro molto moderato (♩. = 60)

sempre teneramente *p*

B) *p* (*Rhythmusl*)

C) solo *pp* *sf*

D) *un poco più slentando* *dolce*

più adagio *f* (A) *dim.*

a tempo *p* (*Rhythmusl*)

2. SATZ

Tempo risoluto (♩ = 144)

sempre f (G ..... D) *cresc.*

1. 2.

FINALE

Allegro molto vivace (𝅗𝅥 = 108)

A) *f*

B) *p*

C) *mf* *fp* *fp*

Quasi Trio

D) mf

E) f

F) p segue cresc.

sf sf p sf

sf sf sf

(1) sff sf

G) f molto cresc.

68 Smetana: Quartett *e–mi–e*

1. SATZ

Allegro vivo appassionato

A) sf rfz sfz

B)

sff

Meno allegro

C) f

sf ff sf

2. SATZ

Allegro moderato à la Polka

A) f sf sf rfz sf

B
f
rf cresc.
sff
E
sf
sff
sf *sf* *ff*
sf
Meno vivo
C)
p poco rall.
sf A
dolce
3 dim.
lunga pausa
Più allegro
pp
ff
rfz
D) (Meno mosso)
Più mosso
f
A
sf
con forza

3. SATZ
A) Largo sostenuto
sf *p*
cresc.
dim. *sf*
(A) *3*
p dolce
B)
f *sf*
sf
Più moto
ff
rinf.
sff *sf*
sf
ff

Tempo I

C)

solo

cresc.

E

5 *tranquillo*

p *leggiero*

LETZTER SATZ

Vivace

A)

B)

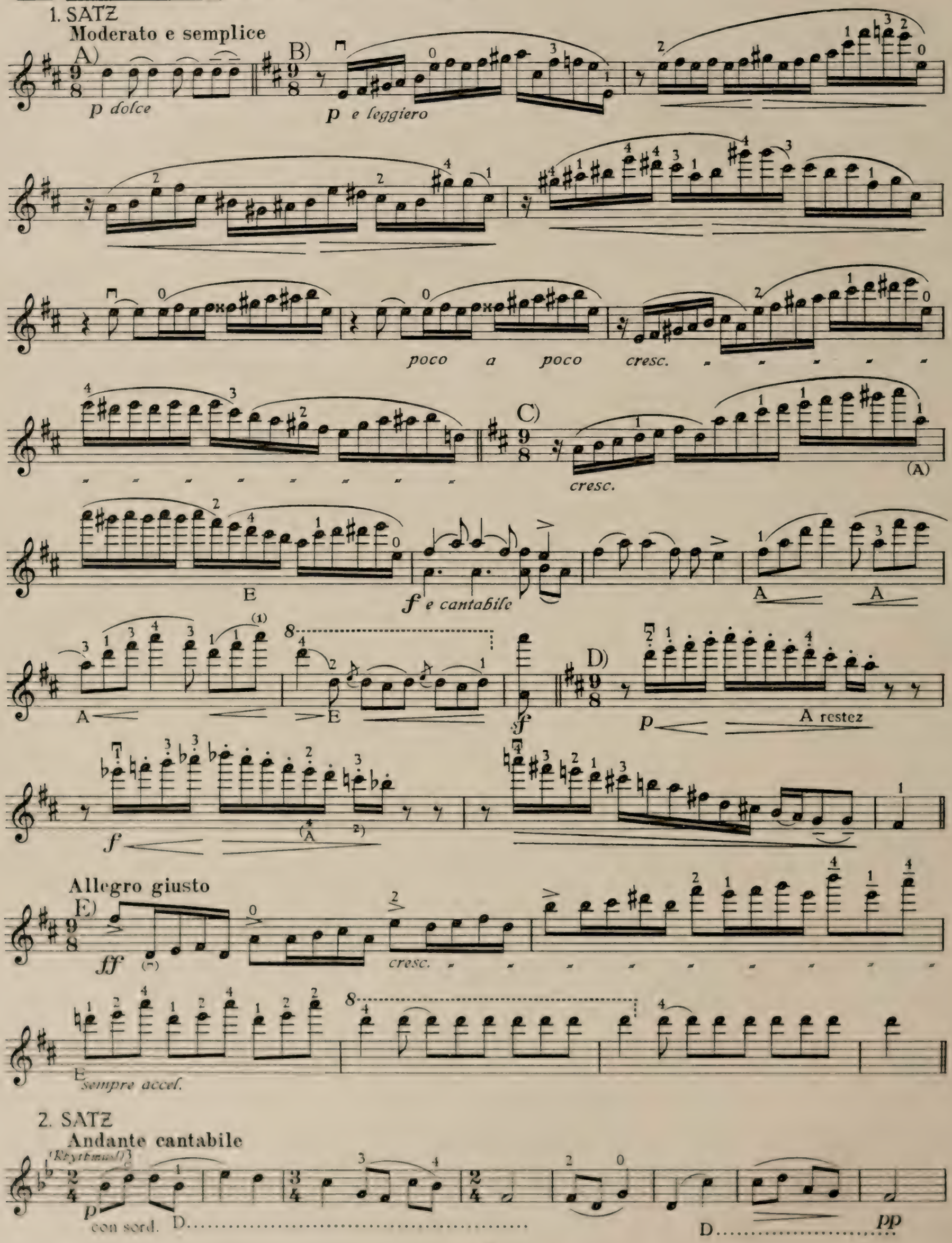
C)

D)

Più mosso

69 Tschaikowsky: Quartett *D–Re–D* Op. 11

1. SATZ



2. SATZ

D.....

p *pp*

3. SATZ (Scherzo)

Allegro non tanto e con fuoco

mf (2da volta ff) (0)

FINALE

Allegro giusto

A)

springen *p*

cresc. e con fuoco - - - - - - - - *f* E

ff *cantabile con fuoco* E

B) *ff* A A A

sempre con fuoco

Allegro vivace

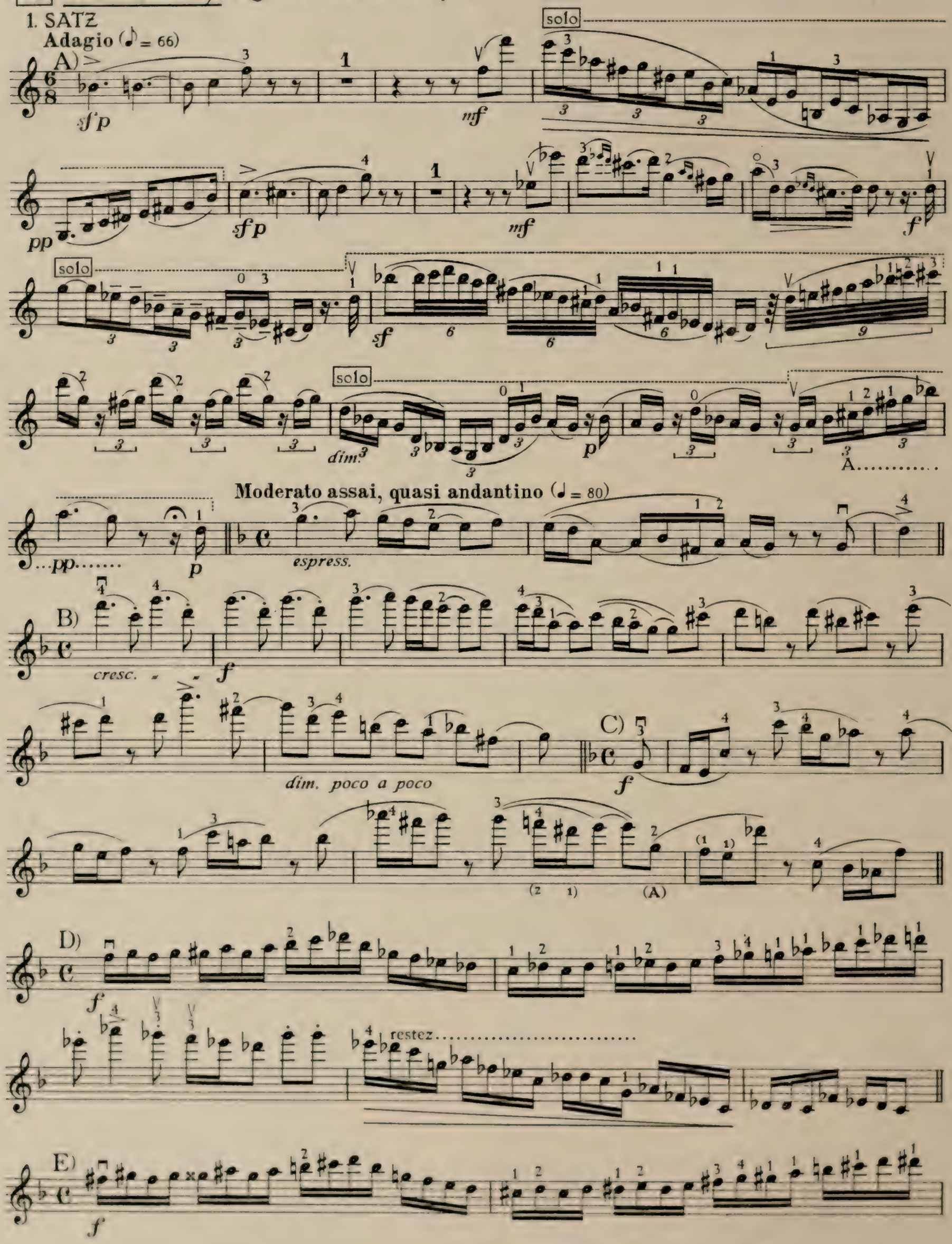
C) *ff*

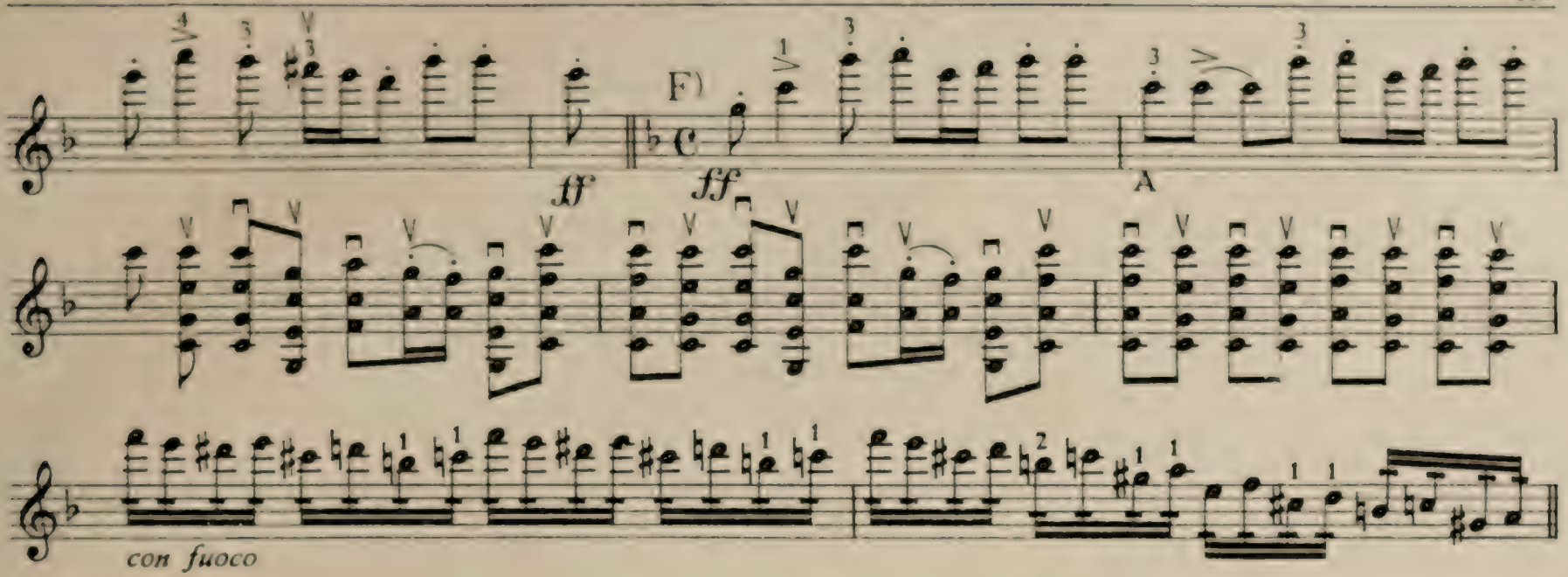
(1 2 2 3 1 2 2)

restez.....

70 Tschaikowsky: Quartett *F–Fa–F* Op. 22

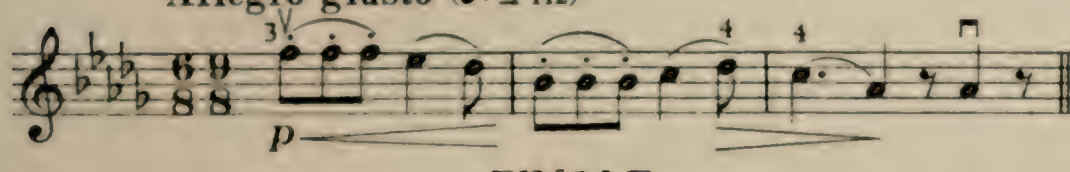
1. SATZ





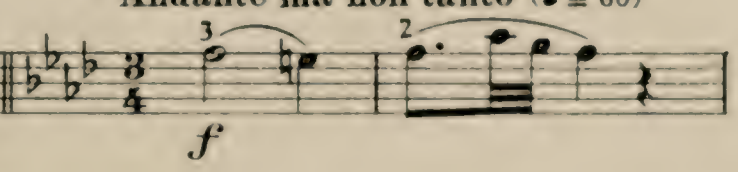
2. SATZ (Scherzo)

Allegro giusto (♩. = 112)



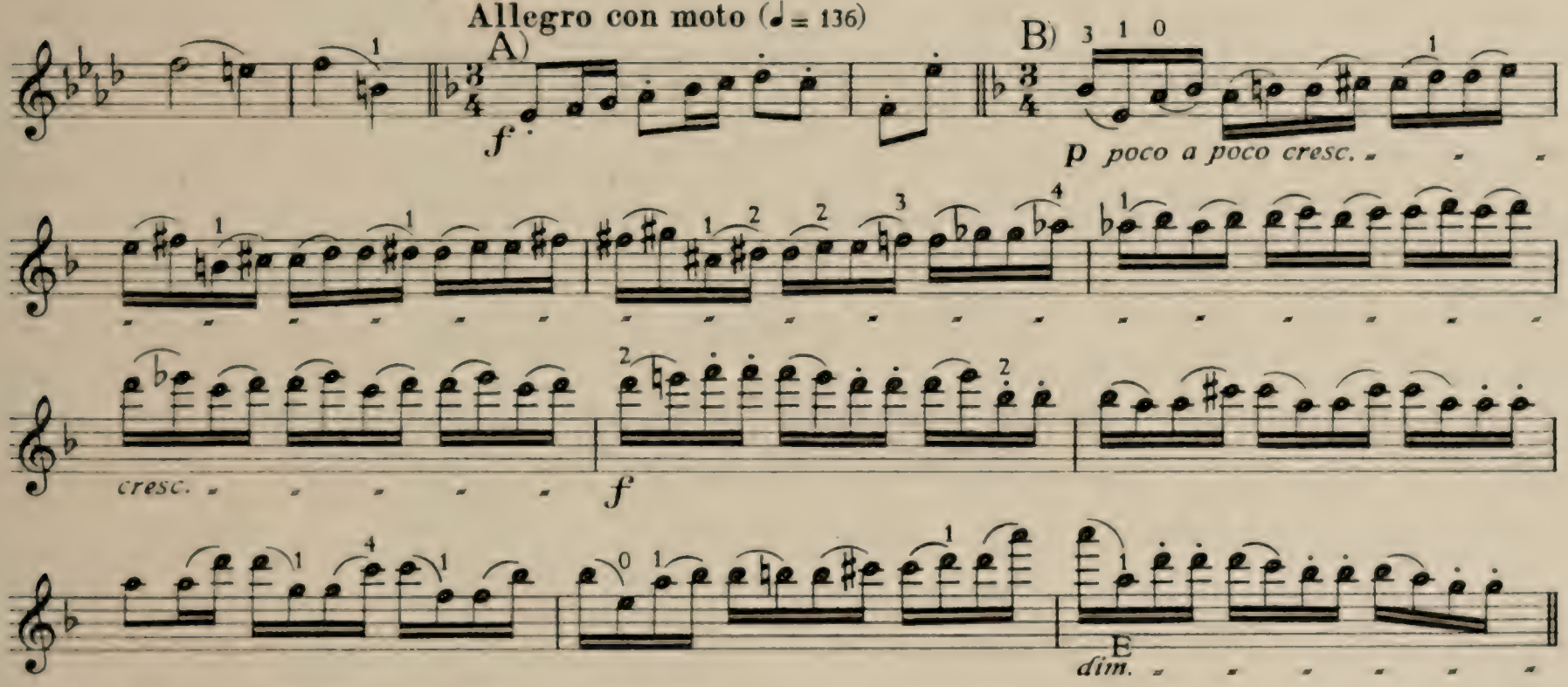
3. SATZ

Andante ma non tanto (♩ = 60)



FINALE

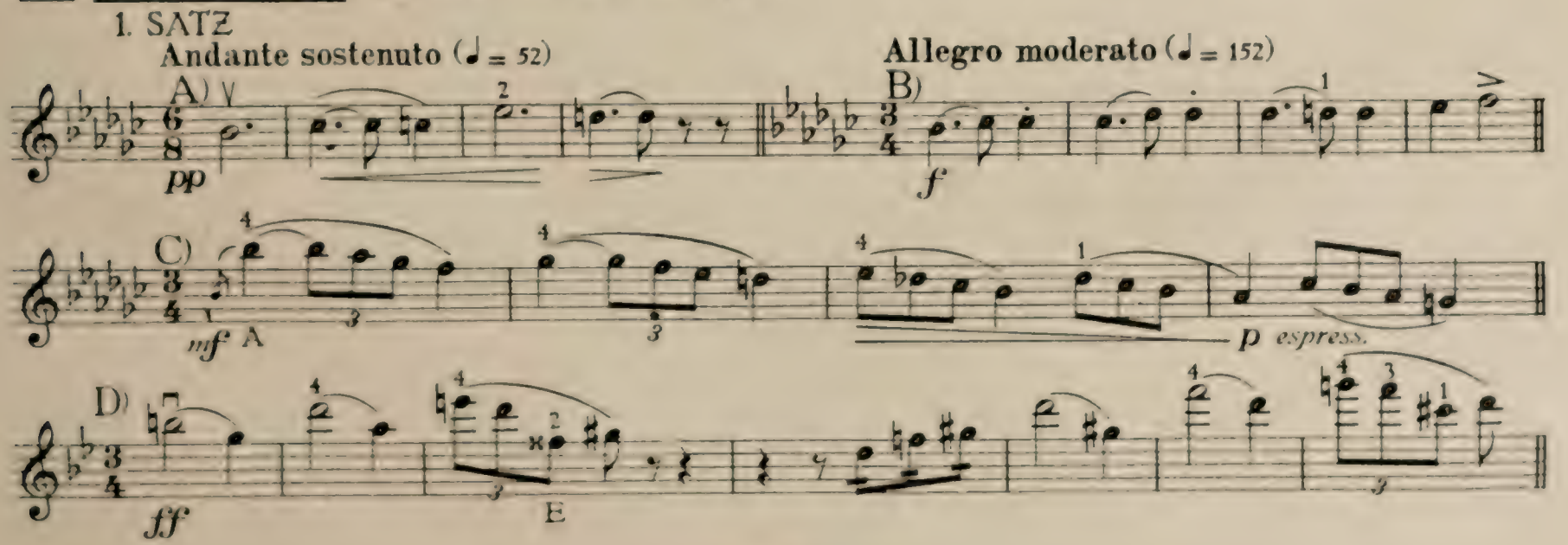
Allegro con moto (♩ = 136)



71 Tschaikowsky: Quartett *es–mi♭–eb* Op. 30

1. SATZ

Andante sostenuto (♩ = 52)



E)

ff

2. SATZ

Andante sostenuto

F) *molto espress.*

G

Allegretto vivace e scherzando (♩ = 96)

A)

p *leggiero e saltando*

sf

p

f

p

B)

ff

3. SATZ

Andante funebre e doloroso ma con moto

(♩ = 56)

sf *sf* *sf* *sf*

f con sordino

FINALE

Allegro non troppo e risoluto (♩ = 132)

A)

(senza sord.) *f*

1.

2.

cresc.

B)

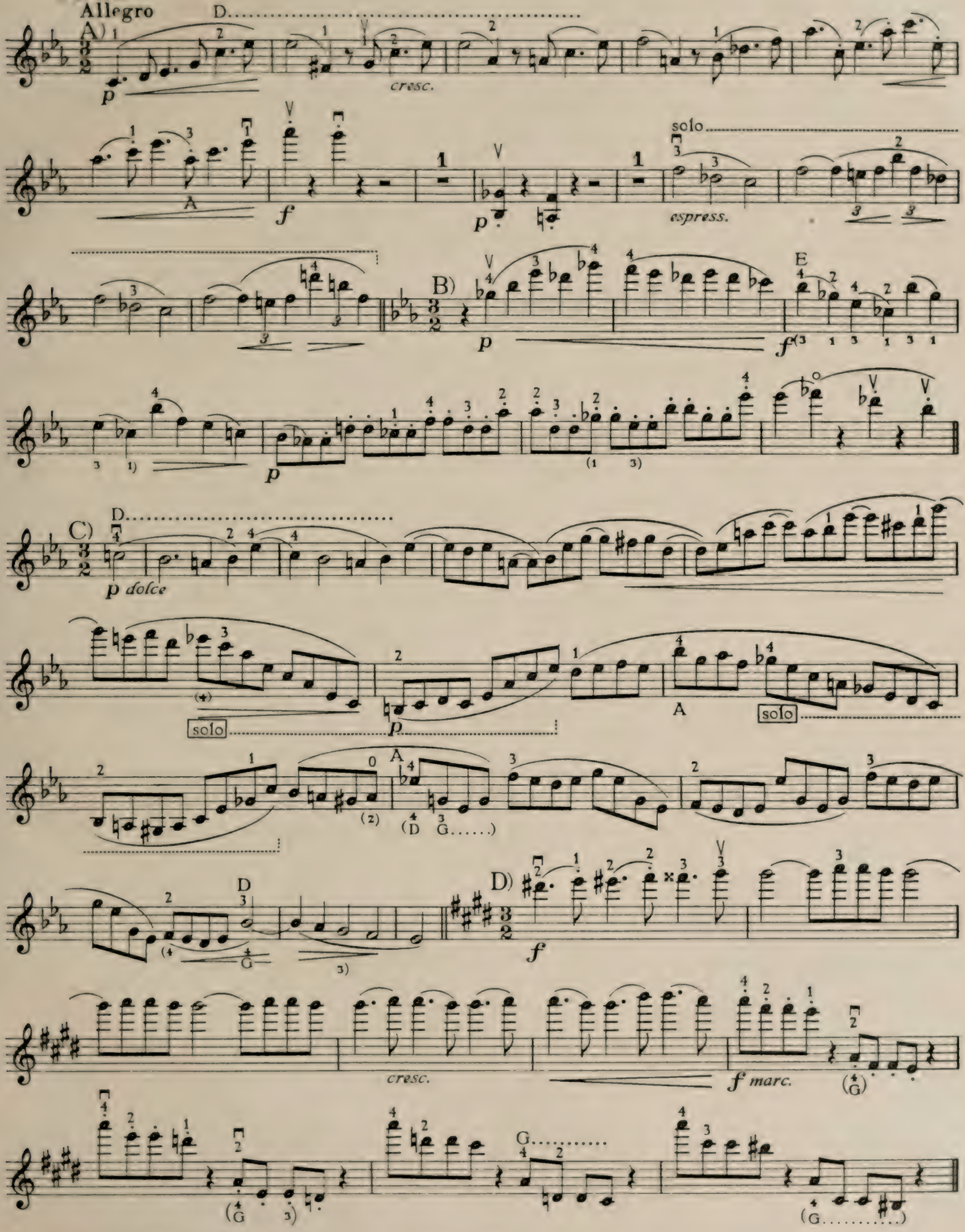
f

ff

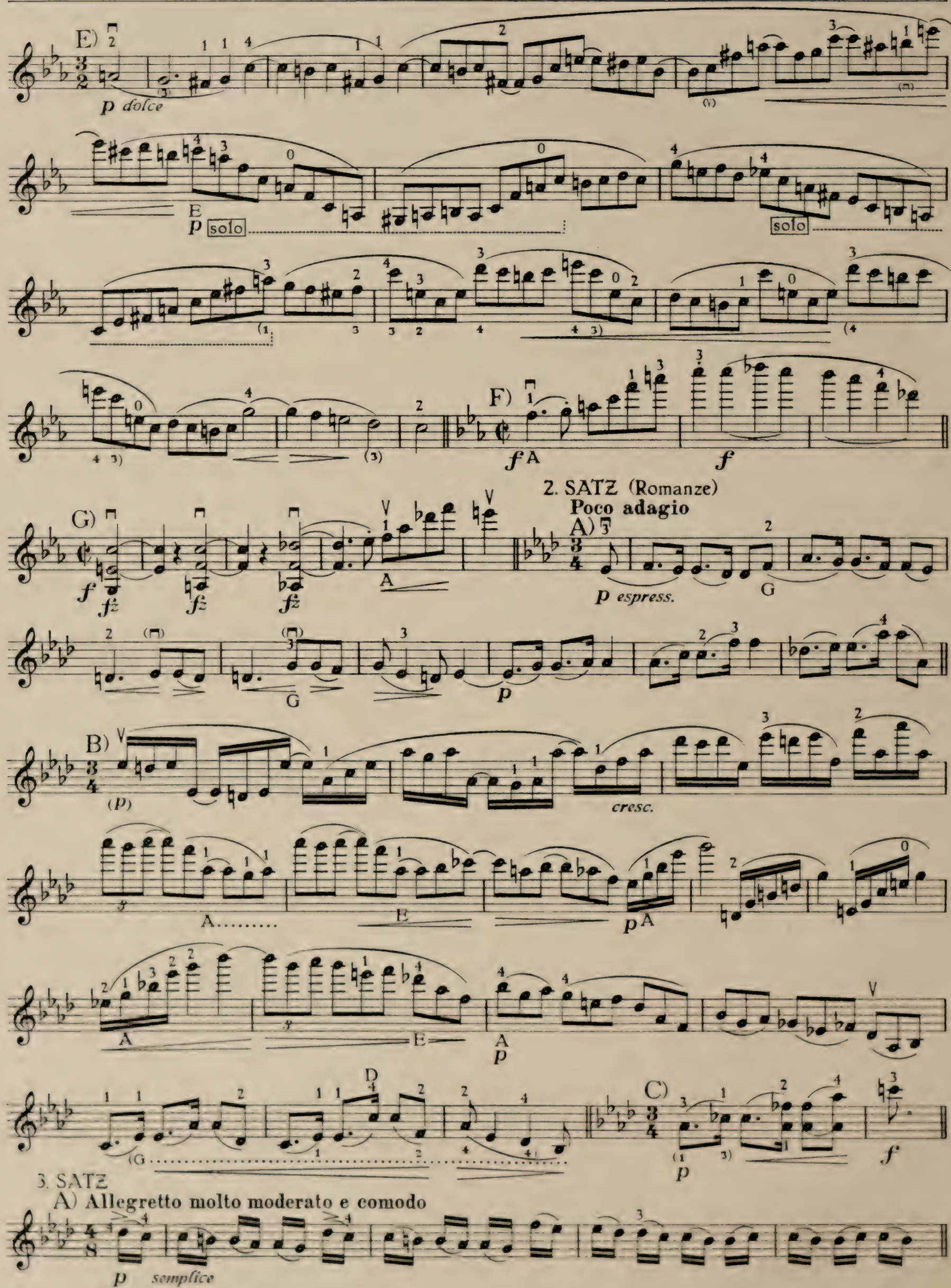
72 Brahms: Quartett *c–ut–c* Op. 51 No. 1*)

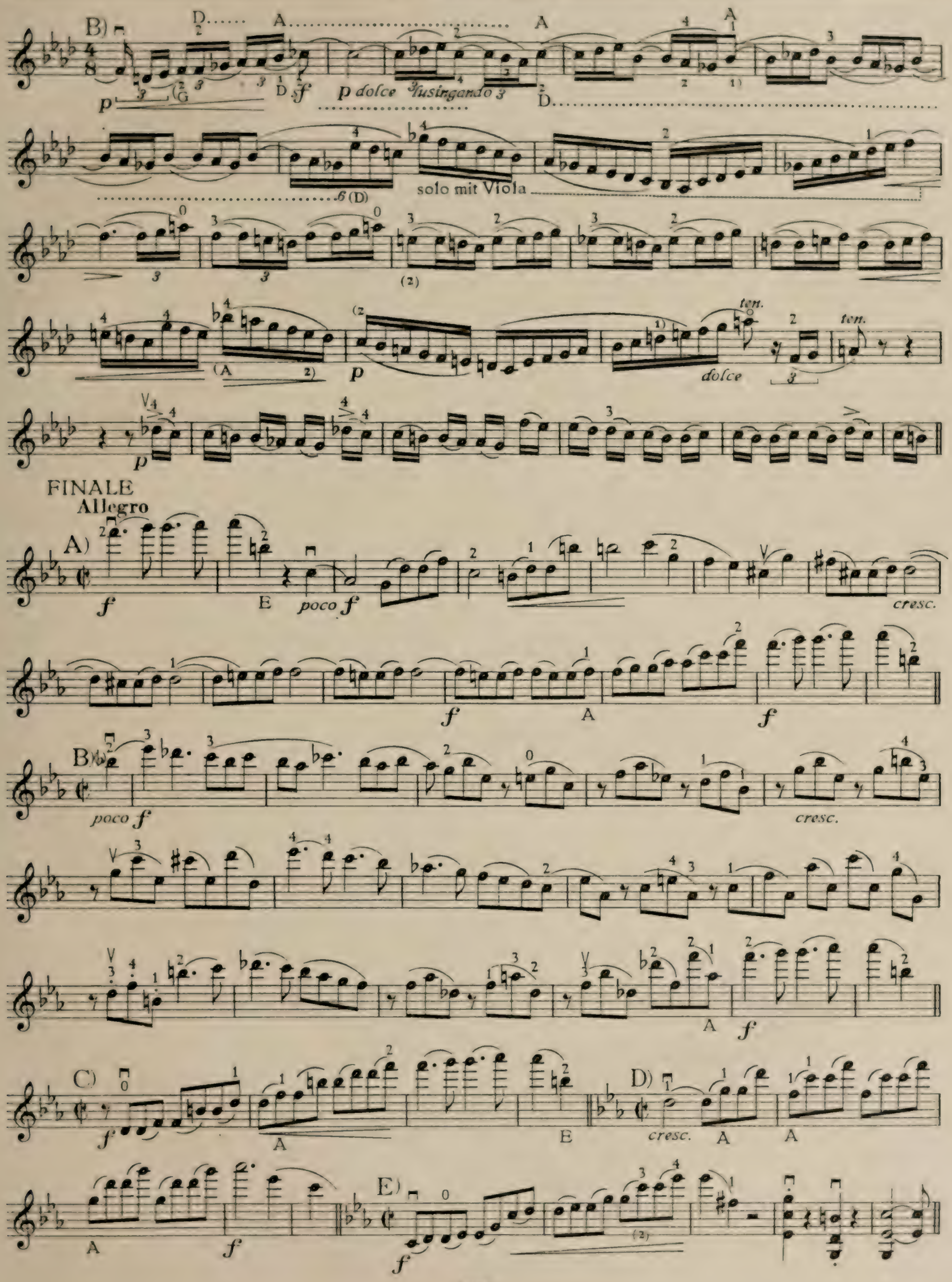
1. SATZ

Allegro



*) Originalverlag: N. Simrock G. m. b. H., Berlin


E)
p dolce
E
p solo
solo
F)
f A
f
G)
f
fz
A
2. SATZ (Romanze)
Poco adagio
A)
p espress.
G
p
B)
(p)
cresc.
A
E
p A
A
E
A
p
D
C)
p
f
3. SATZ
A) Allegretto molto moderato e comodo
p semplice


B)
p dolce lusingando
solo mit Viola
ten.
dolce
FINALE
Allegro
A)
poco f
cresc.
B)
poco f
cresc.
C)
D)
cresc.
E)

73 Brahms: Quartett *a-la-a* Op. 51 No. 2 *)

1. SATZ
Allegro non troppo

A) *p espressivo*

B) *p* solo *ritard.*

C) *p lusingando*

più p

D) *cresc.*

E) *f*

p dolce

F) *p*

G) *f* solo

H) *pp lusingando*

2. SATZ
A) Andante moderato

espressivo *poco f*

B) *f*

C) *molto p e dolce* *dim.* *p*

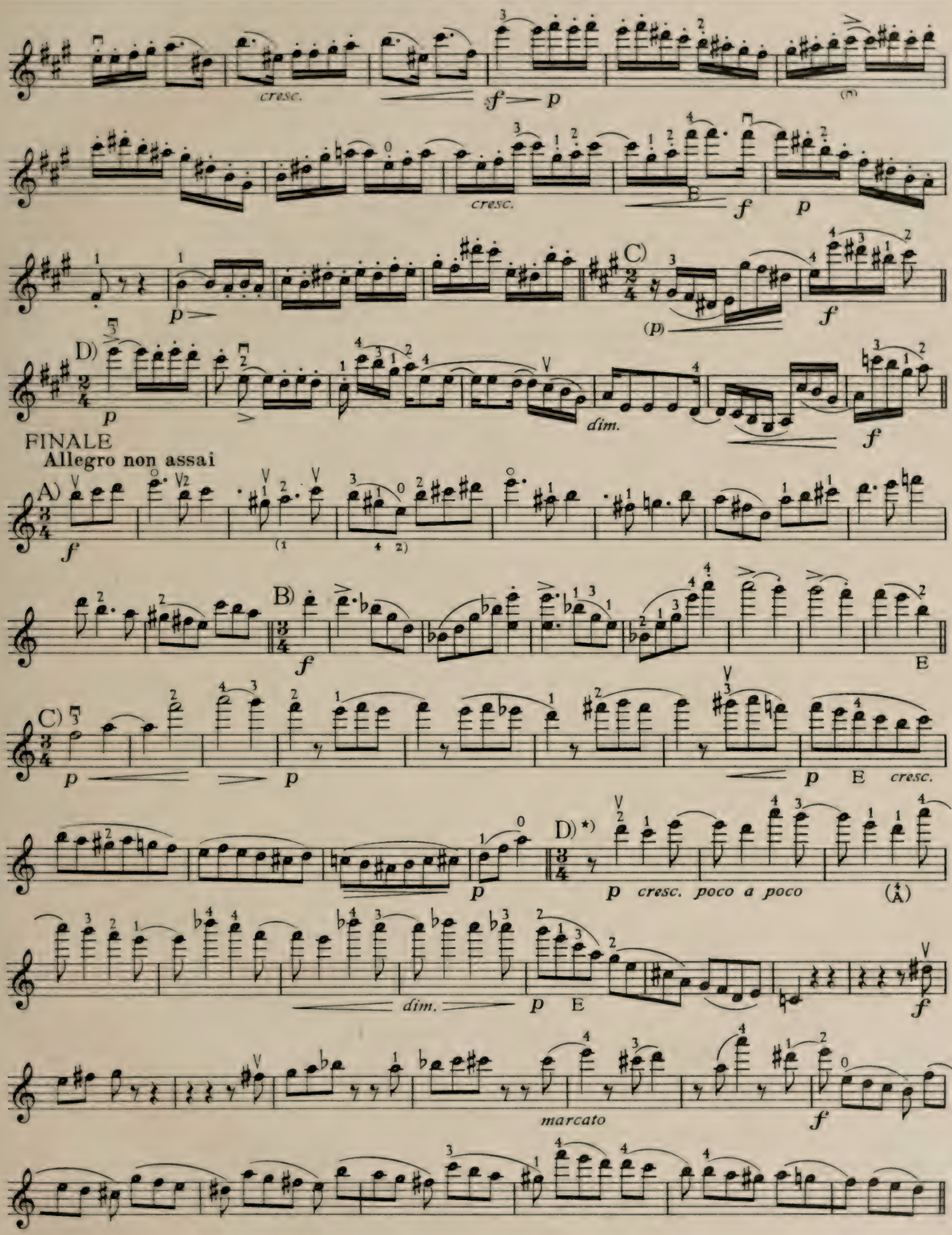
3. SATZ
Quasi Minuetto, moderato

A) *p mezza voce*

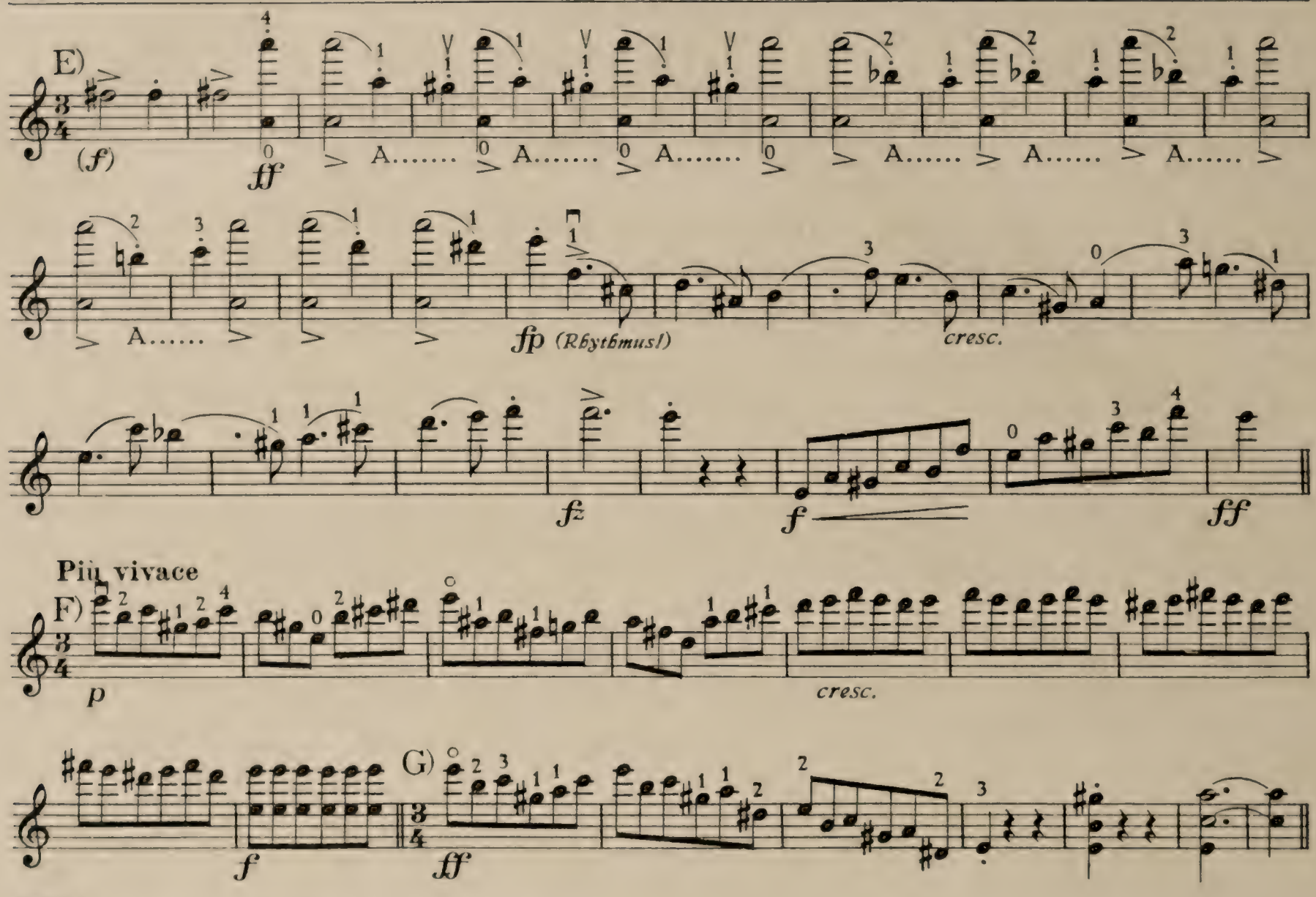
Allegretto vivace

B) *sf>p leggiero*

*) Originalverlag: N. Simrock G. m. b. H., Berlin

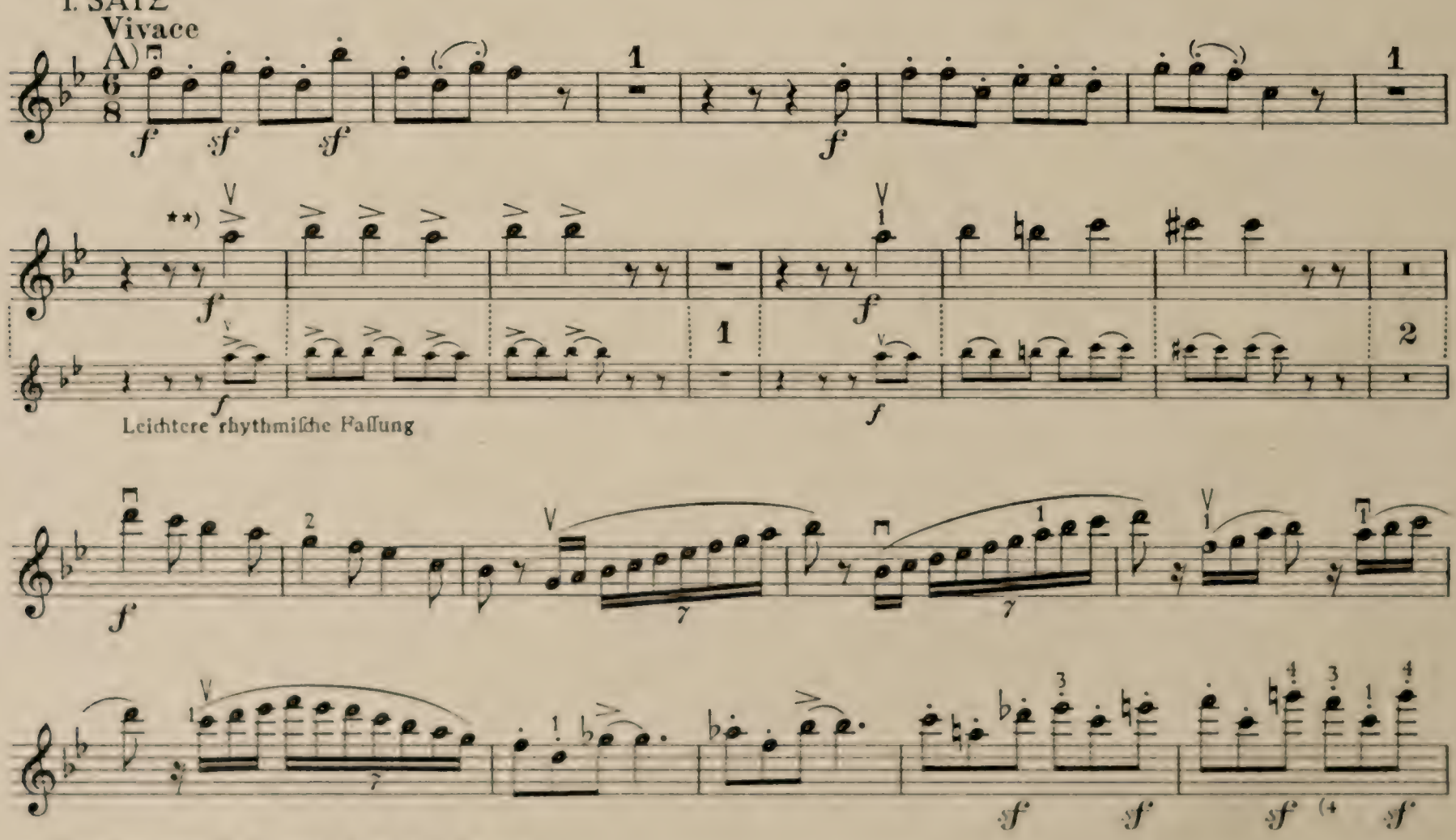


*) Im 1. Band enthalten: Rhythmus 170c | *) *Voir aussi Vol. I: Rythme* 170c | *) Also in Vol. I see: Rhythm 170c



74 Brahms: Quartett *B–Si♭–B♭* Op. 67 *)

1. SATZ



*) Originalverlag: N. Simrock G. m. b. H., Berlin

**) Siehe Band I: Rhythmus No. 170a | **) *Voir aussi Vol. I: Rythme* 170a | **) Also in Vol. I see: Rhythm 170a

s

fp

dol. legg.

fp(D)

D.....

dim.

pp

pp

B)

p molto dolce sempre

A

A.....

D

dim. e

calando

E

in tempo

C)

f

D)

E)

F)

2. SATZ
Andante

3. SATZ
Agitato (Allegretto non troppo)

cresc.

f

f f f f

LETZTER SATZ

Poco allegretto con Variazioni

A) V1 solo

dolce (senza sord.)

f *dim.* p

(A 3 1 0)

solo mit Violoncello

pp A D..... (1 3) p A D.....

(1 3) (0)

1. 2.

p A A *dolce* A

2da volta rit.

f dolce

molto dolce A A E A A E

A A dolce A

Doppio movimento

f

1)

A

sf

B)

cresc. poco a poco

f

C)

p dolce

p

D)

p dolce

solo

A

f

75 Verdi: Quartett *e–mi–e* *)

1. SATZ

Allegro (♩ = 120)

A) *legato dolce*

B) *ff*

C) solo G *pp espress.*

D) *f*

cresc. *f* *dim.* *ff*

2. SATZ

Andantino (♩ = 88)

A) *con eleganza* *dolciss.*

B) *f*

C) *f* *ff*

*) Originalverlag: B. Schott's Söhne, Mainz

3. SATZ

Prestissimo (♩. = 108)

A) *f brillante* — B) solo — *p* — solo mit Viola

LETZTER SATZ (Scherzo–Fuga)

A) **Allegro assai mosso** (♩ = 100)

legg. dolce — *pp* — solo mit 2. Viol.

Poco più presto

B) *ff*

76 Wolf: SERENATA ITALIANA Quartett *)

Sehr lebhaft

A) *pp* — *rit.* — *a tempo* — *p*

B) *molto cresc.* — *ff* — *feurig*

C) *pp*

D) *cresc.* — *ff* — *fff* — *pp*

*) Originalverlag: Ed. Bote & G. Bock, Berlin

77 Wolf: Quartett *d–re–d* *)

1. SATZ

Grave

A)

ff

ff

fff

B)

ff

Leidenschaftlich bewegt

C)

ff

G

f

p weich

cresc.

f

D)

ff

sf

E)

f immer stärker

A

ff wütend

ff

fff

*) Originalverlag: Ed. Bote & G. Bock, Berlin

2. SATZ
Langsam

A) pp mit Dämpfer

B) ff ohne Dämpfer

C) f nach und nach bewegter

f cresc.

fff lebhaft bewegt

3. SATZ
Resolut

A) f

B) f cresc.

fff E

Um ein weniges langsamer

C) ff p A ff

D) fff E

LETZTER SATZ
Sehr lebhaft

A) p cresc. f rit. etwas langsamer p

p

p beschleunigt, cresc.

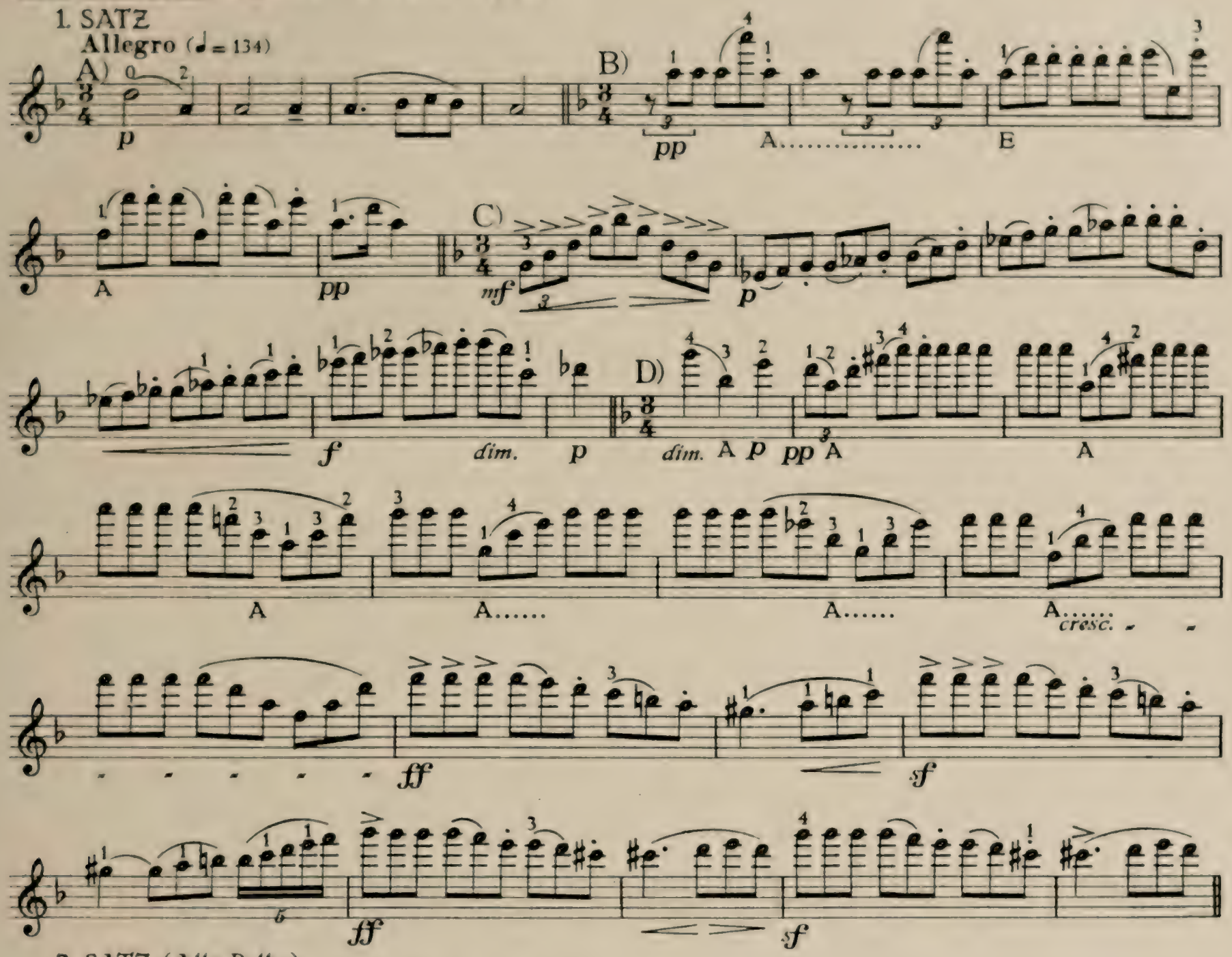
f ff sehr lebhaft

f A A

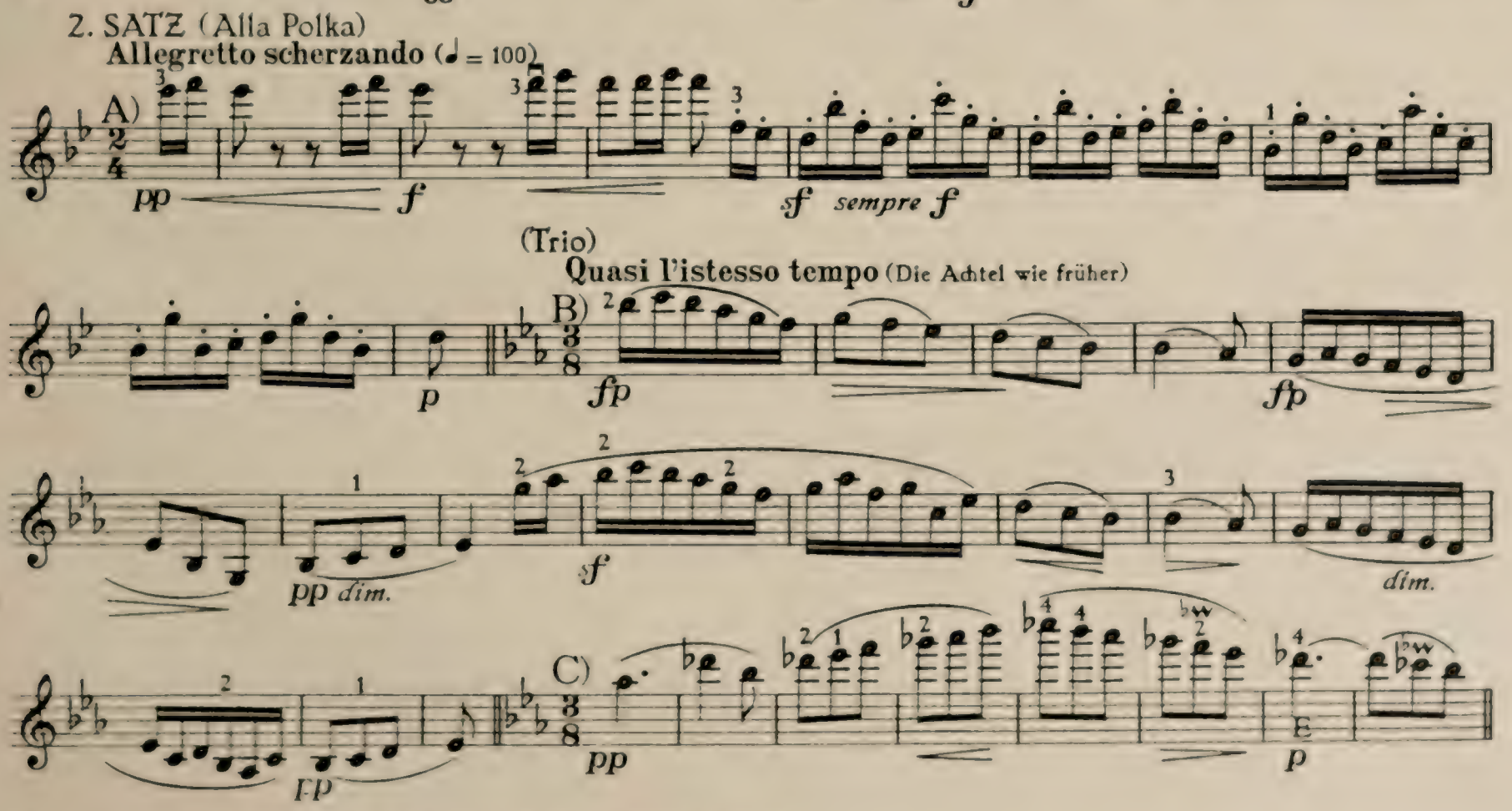
B) fff ff

78 Dvořák: Quartett *d-re-d* Op. 34 *)

1. SATZ



2. SATZ (Alla Polka)



*) Originalverlag: Schlesingersche Musikhandlung (R. Lienau), Berlin 31018

3. SATZ

Adagio (♪ = 116)

A) pp con sordino — f — dim. p

sf — pp espress. — f

B) p cresc. — dim. — pp

C) p — f — pp

FINALE

Poco allegro (𝅗𝅥. = 86)

A) p (senza sord.)

B) (p) — f

C) p — E

cresc. — f

79 Dvořák: Quartett *Es–Mib–Eb* Op. 51 *)

1. SATZ

Allegro ma non troppo (♩ = 108)

A) pp — E — dim.

sempre pp

B) nf

*) Originalverlag: N. Simrock G. m. b. H., Berlin

2. SATZ (Dumka–Elegie)
Vivace (♩. = 86)

3. SATZ (Romanze)
Andante con moto (♩ = 100)

FINALE
Allegro assai (♩ = 120)

80 Dvořák: Quartett *F–Fa–F* Op. 96 *)

1. SATZ

Allegro ma non troppo (♩ = 112)

A) *pp* *cresc.* *ff*

B) *pp leggiero* (4) *cresc.*

C) *pp* *cresc.* *ff*

2. SATZ

Lento (♪ = 112)

A) *pp* *cresc.* *f*

B) *f* *ff*

3. SATZ

Molto vivace (𝅗𝅥. = 72)

A) *p* A

B) *pp*

C) *molto rit.* *in tempo* *pp*

D) *pp*

FINALE

Vivace ma non troppo (♩ = 152)

A) *fp* *fp*

B) *pp* *dim.*

C) *pp* *cresc.* *f*

Meno mosso

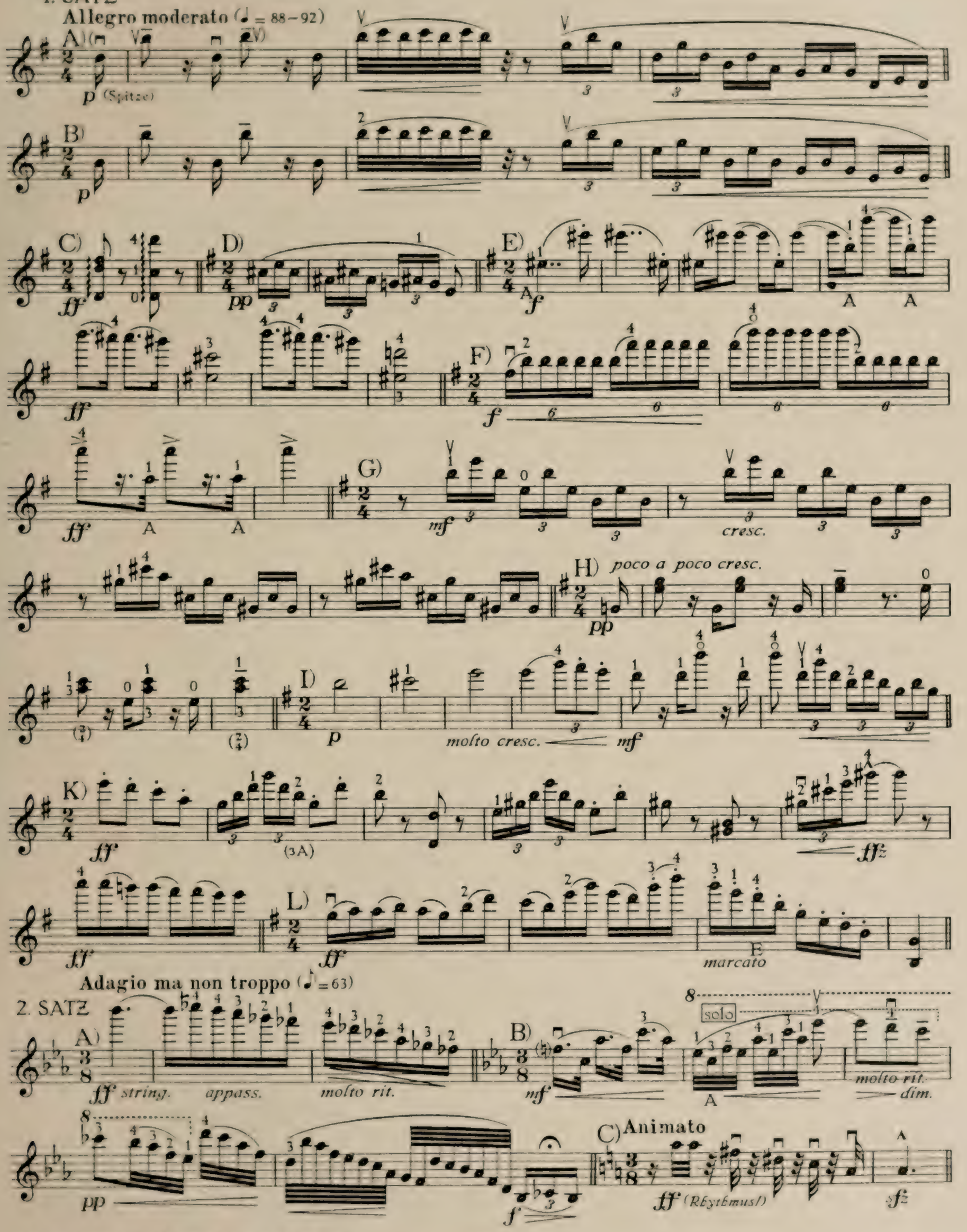
D) *f cresc.*

E) *ff* *ff* E

*) Originalverlag: N. Simrock G. m. b. H., Berlin

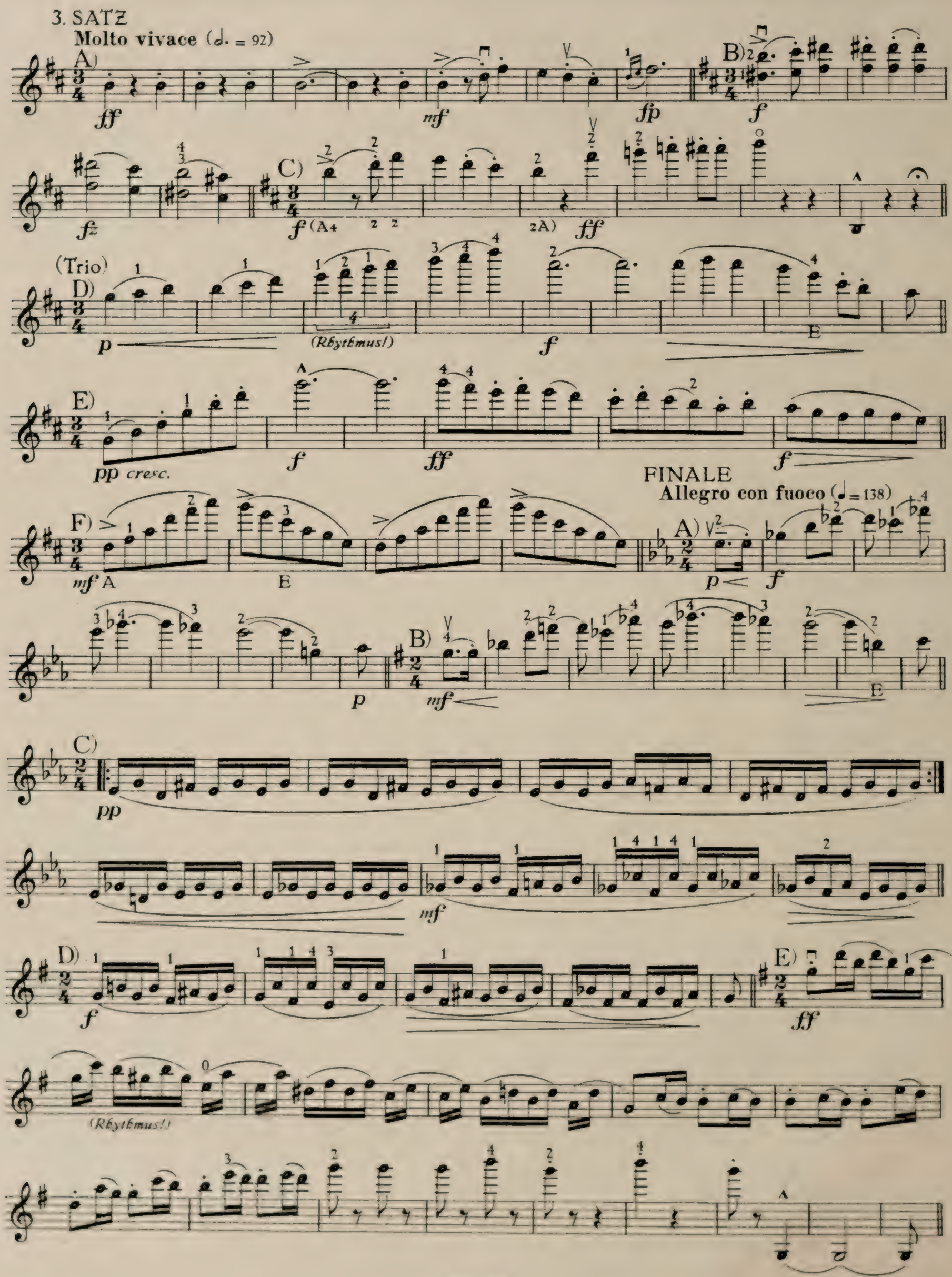
81 Dvořák: Quartett *G–Sol–G* Op. 106 *)

1. SATZ


Allegro moderato (♩ = 88–92)

Adagio ma non troppo (♪ = 63)
2. SATZ

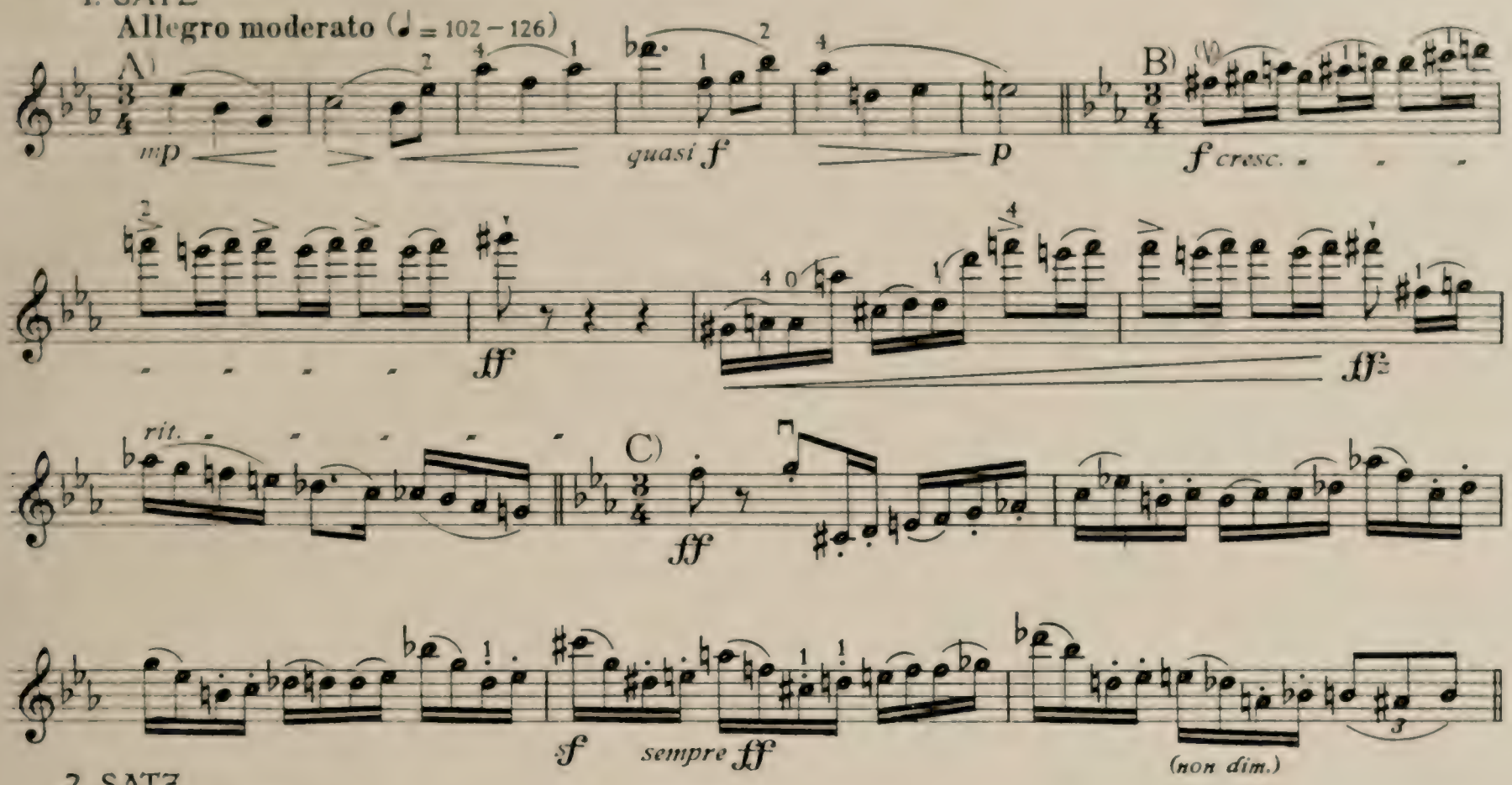
*) Originalverlag: N. Simrock G. m. b. H., Berlin


3. SATZ
Molto vivace (𝅗𝅥. = 92)
A)
B)
C)
(Trio)
D)
(Rhythmus!)
E)
pp cresc.
F)
FINALE
Allegro con fuoco (♩ = 138)
A)
B)
C)
D)
E)
(Rhythmus!)

82 Reger: Quartett *Es–Mib–Eb* Op. 109 *)

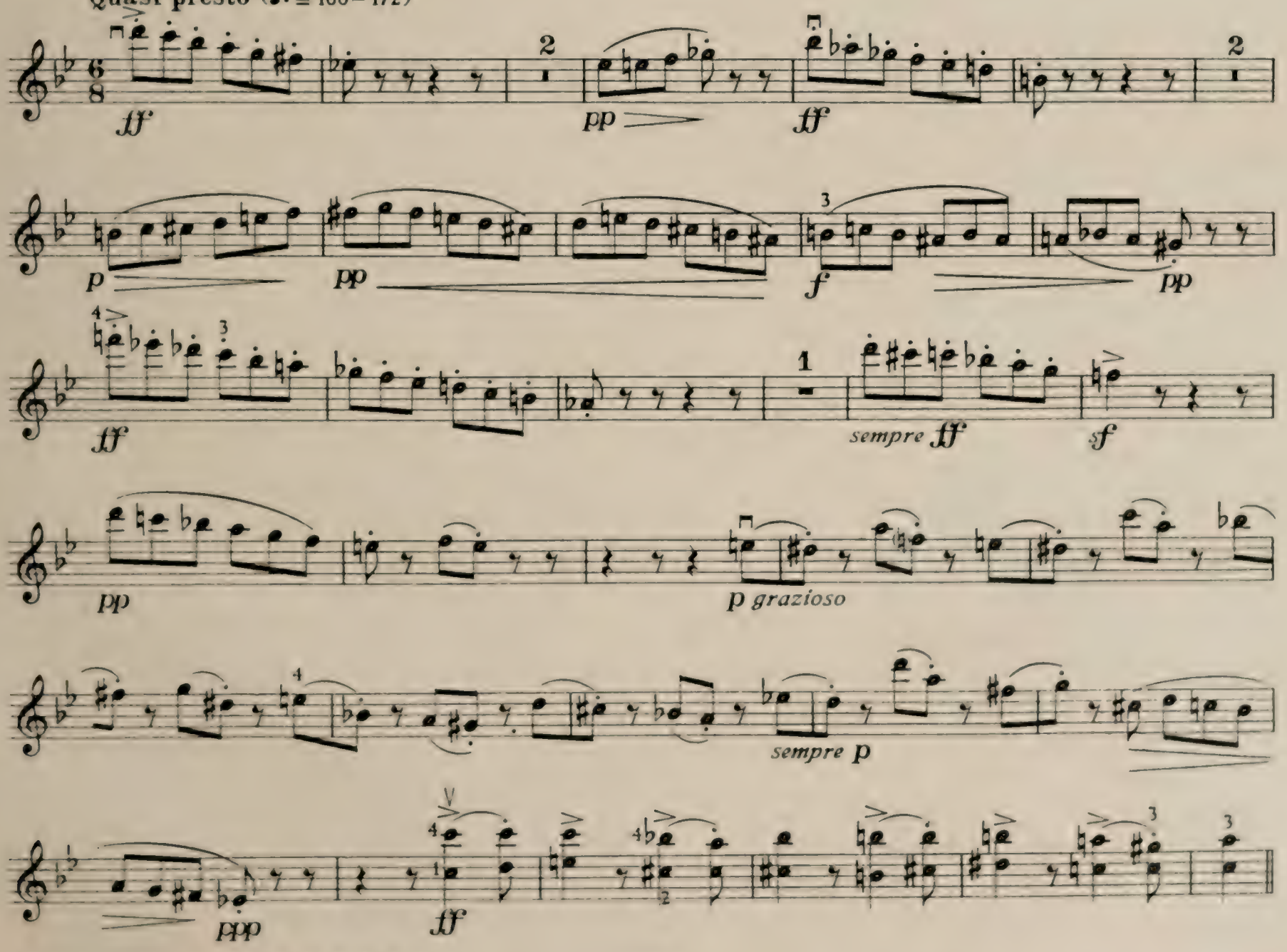
1. SATZ

Allegro moderato (♩ = 102 – 126)



2. SATZ

Quasi presto (♩. = 160 – 172)



*) Originalverlag: Ed. Bote & G. Bock, Berlin

3. SATZ

Larghetto (♪ = 52 – 56)

A) G.....

mp *sempre molto espress.* *poco*

B) *quasi un poco più mosso*

f

C) **Tempo primo**

mf *fff*

LETZTER SATZ

A) **Allegro con grazia e con spirito** (♩ = 88 – 102)

molto espress. *sf* G..... *p*

mf sempre grazioso *p* *pp* *(non cresc.)*

sf *pp*

Quasi adagio (♩ = 66)

B)

ff marcato il tema

(V) *ffz* *(V)* *ffz*

sempre ff *ben marcato il tema*

simile

sempre ff

ffz

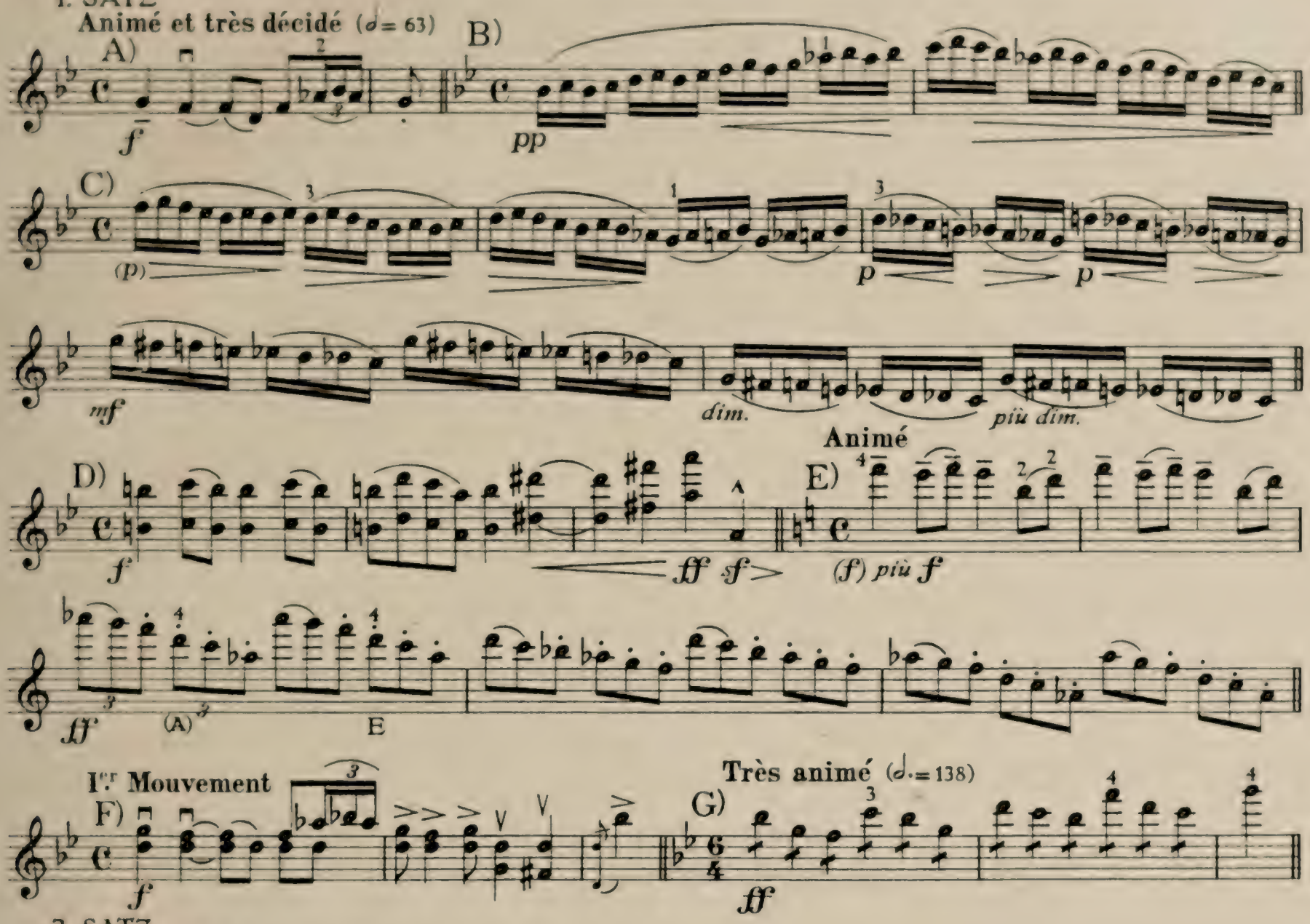
Più adagio (♩ = 48)

rit. *fff* *rit.*

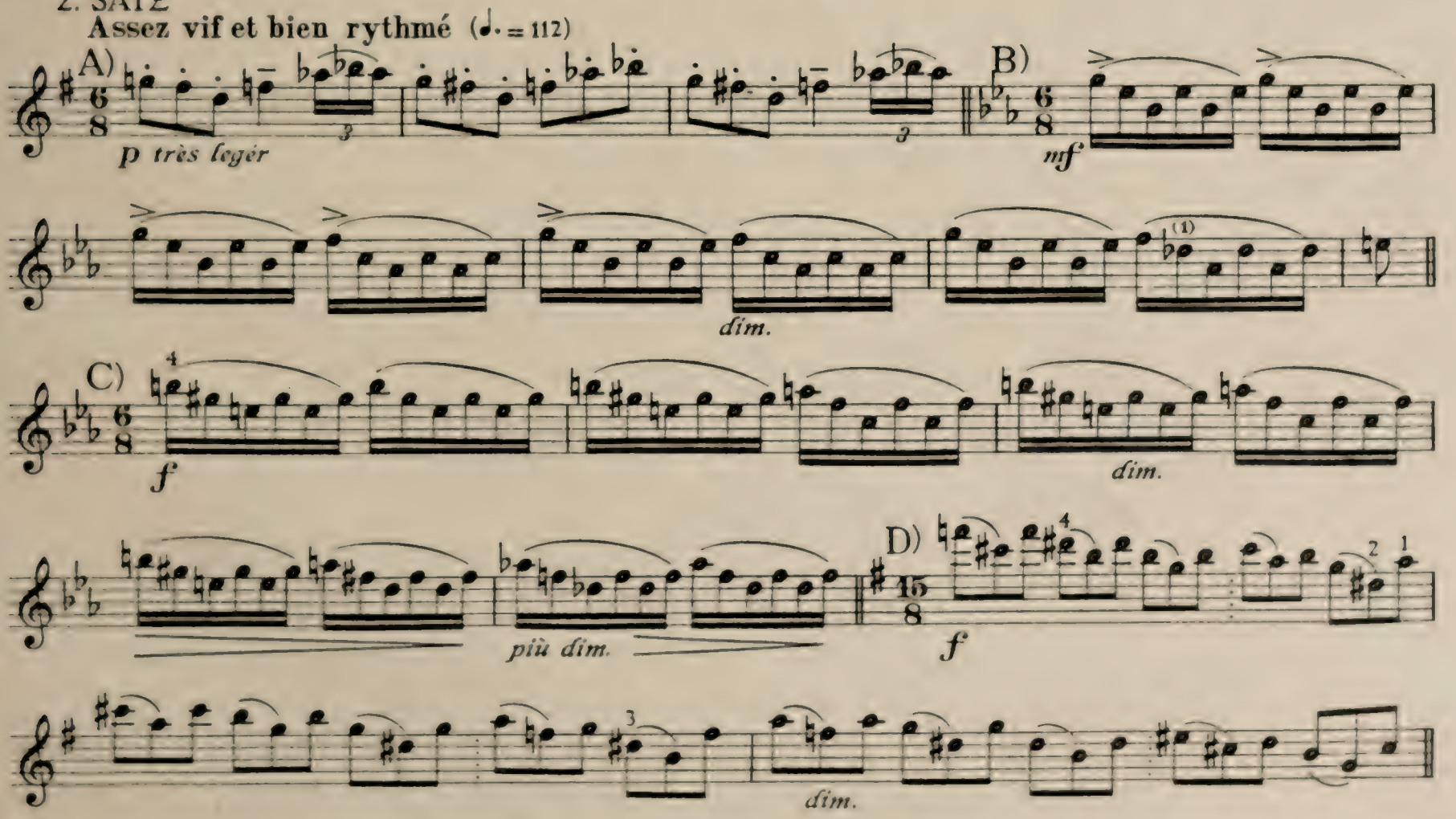
sempre con tutta forza al fine

83 Debussy: Quartett No. 1 *g-sol-g* Op. 10 *)

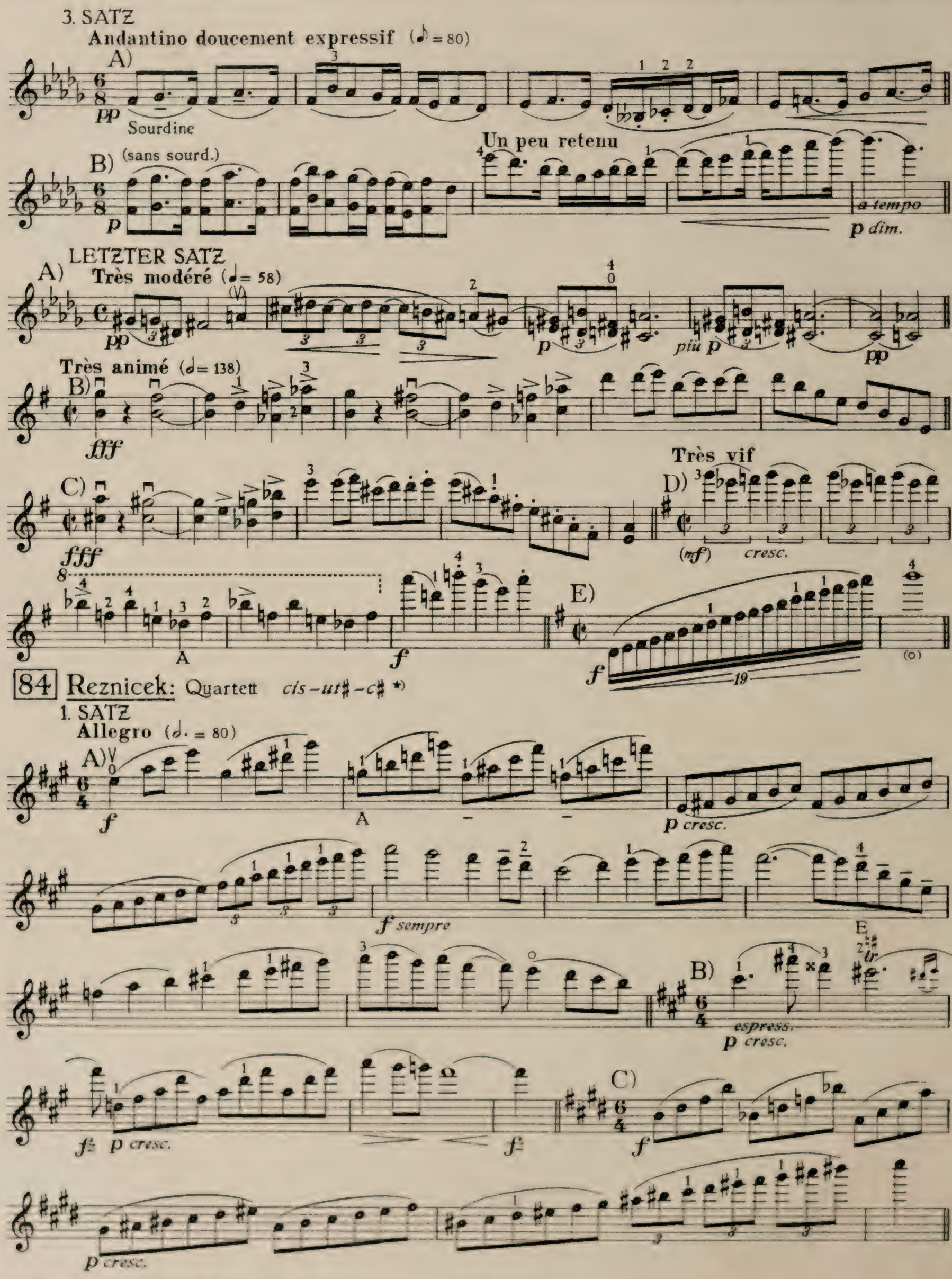
1. SATZ



2. SATZ



*) Originalverlag: A. Durand & Fils, Paris



*) Originalverlag: N. Simrock G. m. b. H., Berlin

2. SATZ
Andante mosso (♪ = 78)
A)
p dolce
espress.
p
espress.
f
con sord.
B)
f ritard. poco a poco
A
ff largamente
E

3. SATZ
Allegretto (♩. = 104)
A)
p (sans sord.)
f
V
B)
p cresc.
f
(Poco meno)
C) accelerando
p cresc.
Meno
E
p espress.

LETZTER SATZ
Tempo giusto
A)
p cresc.
(nicht eilen)
f espress.
dim.
leggieriss.
Tempo I poco più moderato
B)
p cresc.
f
A
p con grazia
p leggieriss.
dim.
pp
Tempo giusto
C)
p cresc.
f espress.
dim. legg.
p cresc.
f
A
dim.
D)
(mf) cresc.
ff con disperazione
E
fp espress.
cresc.
A
ff con disperazione
E

85 Klose: Quartett *Es–Mib–Eb* *)

1. SATZ

Moderato (♩. = 96)

A) *ff*

B) *mf* — *4 rit.* — *a tempo*

un poco rit. — *mp* — *animato*

f *tempo primo* — *rit.* — *a tempo*

Maestoso (♩. = 44)

C) *ff* — pizz. — arco — *un poco rit.* — *a tempo* — *sempre ff* — *f*

non rigido

ff — *f un poco rit.* — *ff a tempo* — *poco rall.* — E

a tempo

p — *meno p*

mp — *mf*

f cresc. e sempre più appassionato

Allegretto appassionato (♩ = 100)

ff — E

Tempo primo

D) *appassionato* *f* > *mf* — *rit.*

*) Originalverlag: C. F. Peters, Leipzig

E) *animando* *tempo primo*

mp A *rit.* *a tempo*

A *acceler.* *espressivo* *f*

F) *animando* *mf*

f *ff allargando* *più mosso concertando*

più tranquillo *f espress.* E *espress.* sul D..... *fz* *mf*

Moderato (♩= 72)

4. SATZ

A) *un poco allargando*

ff *poco decresc. ma sempre*

animando

con forza *f*

più f *ff* A.....

Andante giocondo e con moto (♩. = 66)

B)

ff *poco largo* *f cresc. ed animando*

solo

poco largo *ff vivo*

Allegro (♩= 112)

f G.....

86 Glasunow: 5 NOVELLETTEN Quartett Op. 15 *)

I ALLA SPAGNUOLA

Allegretto (♩. = 80)

A) *f*

Trio (♩ = ♩.)

B) *pp*

Tempo I

C) *p* *f*

II ORIENTALE

Allegro con brio (♩. = 152)

solo *p leggiero*

IV VALSE

Giocoso (♩. = 80)

A) *mf poco a poco accel. e cresc.* *f*

Scherzando

B) *f* *p*

V ALL' UNGHERESE

Allegretto (♩ = 116)

A) *p*

B) *f*

C) *ff* *fp*

D) *pp*

*) Originalverlag: M. P. Belaieff, Leipzig

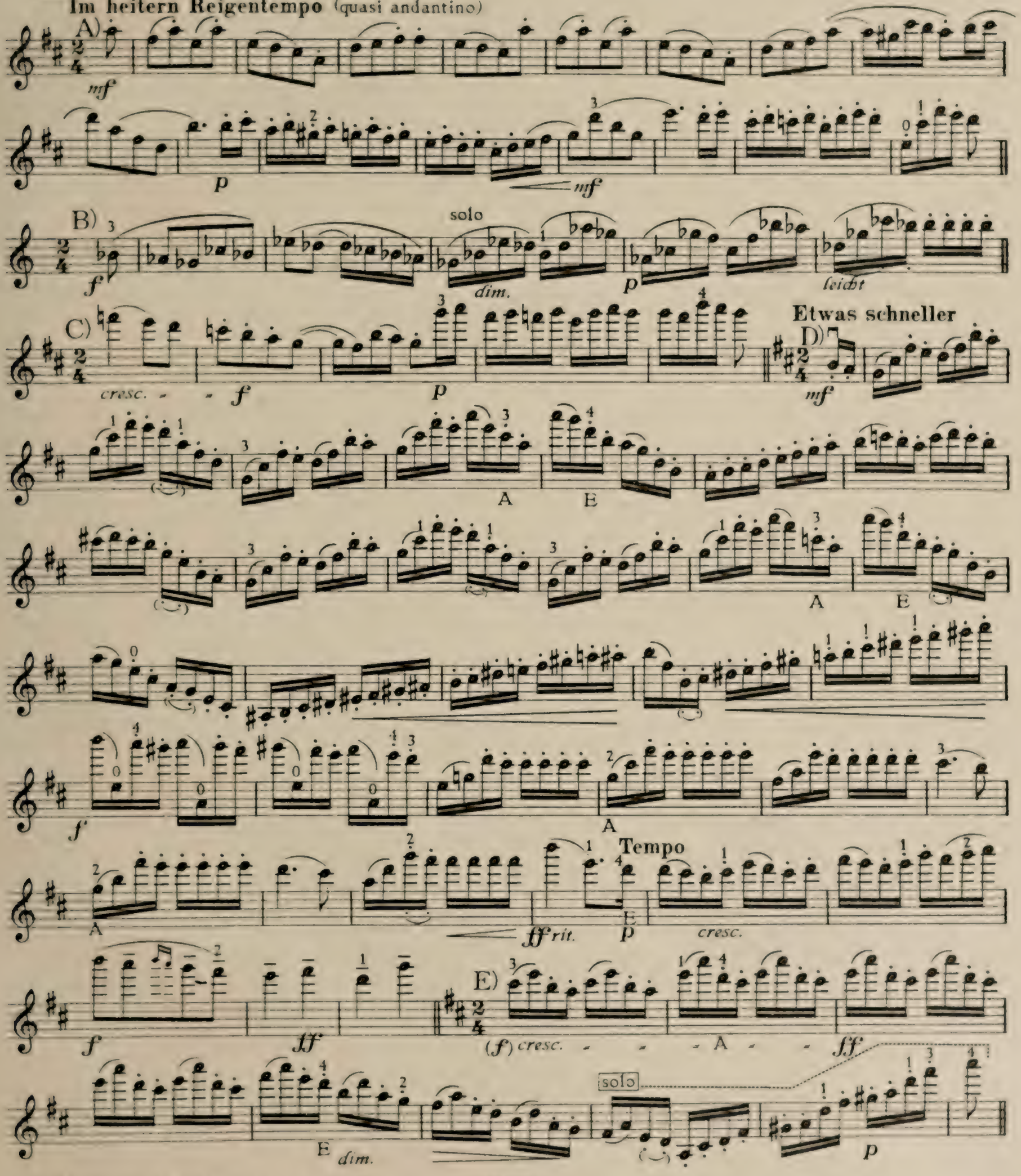
87 Pfitzner: Quartett *D–Re–D* Op. 13 *)

1. SATZ

In mäßig gehender Bewegung

LETZTER SATZ (Rondo)

Im heitern Reigentempo (quasi andantino)



*) Originalverlag: M. Brockhaus, Leipzig

88 Schönberg: Quartett *d–re–d* Op. 7 *)

Nicht zu rasch

fffp *f* *füßrend* *f* *ff* A A E

89 Kreisler: Quartett *a–la–a* **)

No. 1 FANTASIA

Sehr gemäßigtes Zeitmaß

A) solo *p* *wie verklärt* B) *drängend* *f* *noch immer drängender und gesteigerter* *più f* A A A *ff*

No. 2 SCHERZO

Allegro vivo, con spirito (♩ = 152)

A) *p* *cresc.* *fröhlich* B) *f* *mf*

Molto moderato (♩ = 80)

C) *p* *mit Ausdruck* *ad libit.* D

*) Originalverlag: Dreililien, Berlin

**) Originalverlag: B. Schott's Söhne, Mainz

Tempo I

D)

(mf) p f

ff pizz. p pp

No. 3 EINLEITUNG UND ROMANZE

Langsam beginnen, nach und nach etwas beschleunigen bis - - - - - - - - - - - - Allegretto

mf cresc. più cresc. dim.

No. 4 FINALE

Allegro moderato (♩= 96)

A) solo

poco cresc. p mf schalkhaft D A D.....

G.....

capriccioso poco string.

mit Schwung

B)

fff sfz

Allegro molto moderato

C)

pp alla punta sfz mf

III Tempo I

IV

capriccioso poco string.

Allegro molto moderato e ritmico

D)

f molto agitato molto cresc. e accel.

Più vivo

sfz ff A

90 Hindemith: Quartett *C-Ut-C* Op. 16 *)

1. SATZ

Lebhaft und sehr energisch (♩= 108–120)

A) B)

f (*mf*) *poco a poco accel.*

Vla. **Breit**

f *mf* *mf* *cresc. molto* *verbreitern*

Tempo I **Im ersten Zeitmaß**

C)

ff *f* *sempre cresc.*

Schneller als das Hauptzeitmaß **Sehr schnell** (♩= 136)

D) (♩= 128)

f *molto accel.* *ff* Vla.

Breit

rit. *f* *ff* *fff*

FINALE

Äußerst lebhaft (Ganze Takte M. M. 128–136) Das Zeitmaß der ganzen Takte ist ohne Rücksicht auf die Taktvorschrift stets das gleiche. Also 𝅗𝅥 immer gleich 𝅗𝅥.

A)

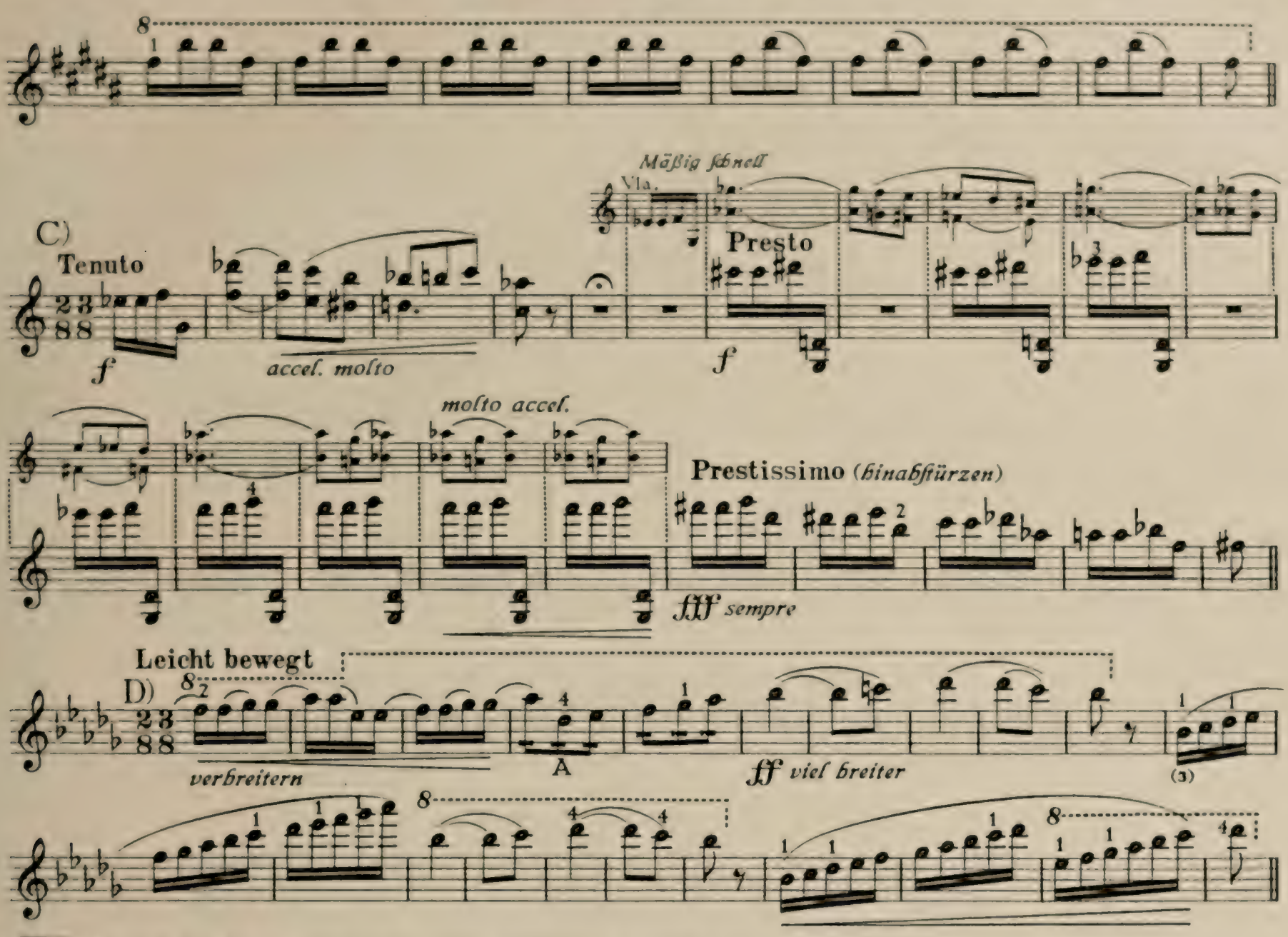
mf *f* *mf* *cresc.* A

Festes Zeitmaß

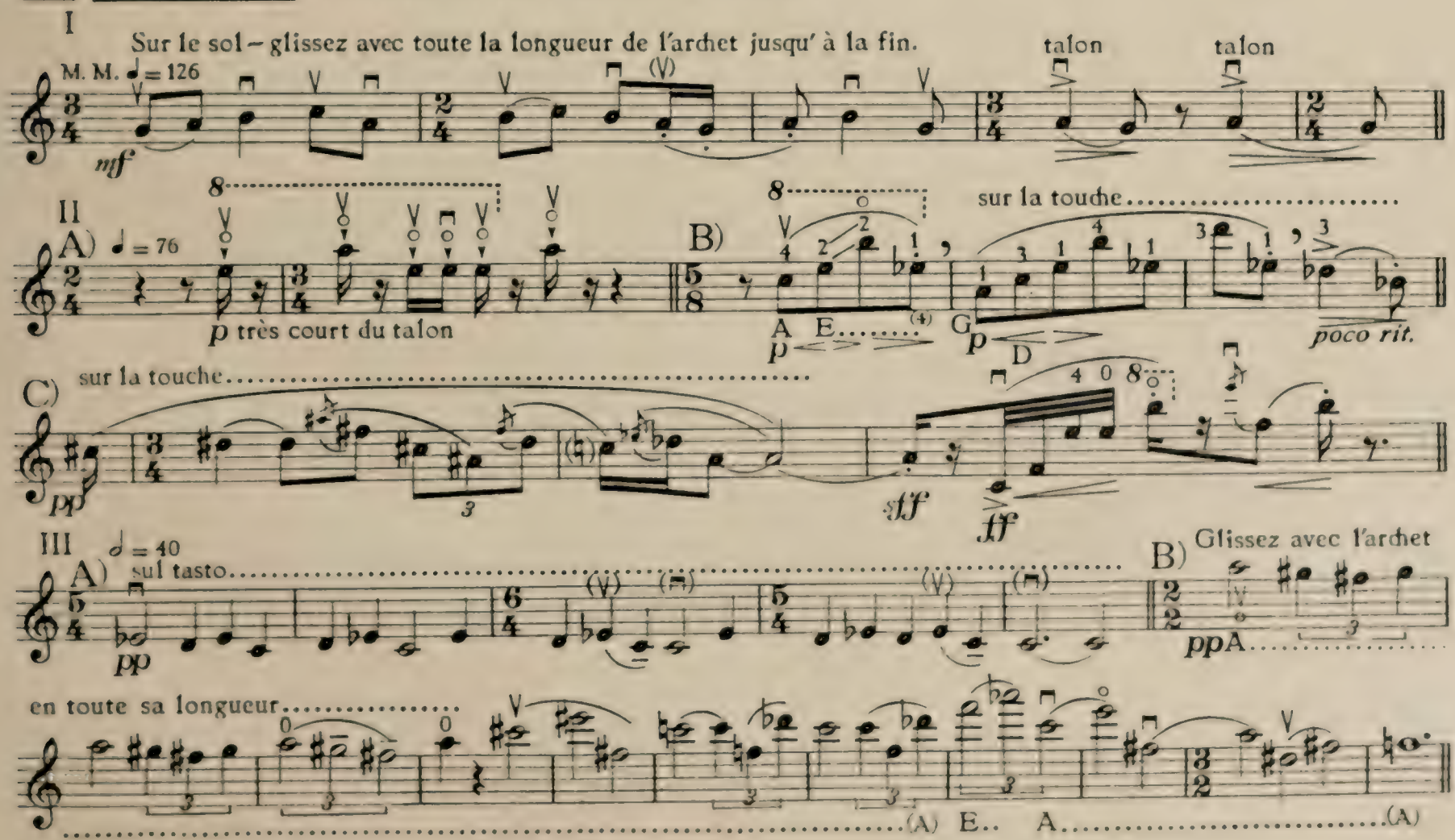
B)

mf *fff*

*) Originalverlag: B. Schott's Söhne, Mainz



91 Strawinsky: Trois pièces pour quatuor à cordes *)



*) Originalverlag: Russischer Musikverlag G. m. b. H., Berlin 31018

IV

QUINTETTE

92 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *C–Ut–C* (Peters 5 – Köchel 515)

3. SATZ

Andante

LETZTER SATZ

Allegro

A)

B)

C)

D)

E)

93 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *g–sol–g* (Peters 6 – Köchel 516)

1. SATZ
Allegro

A) B) C)

LETZTER SATZ
Allegro

A) B) C) D) E)

solo

calando

F) G) H) I)

94 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *D–Re–D* (Peters 7 – Köchel 593)

1. SATZ
Allegro
A) B) C)

2. SATZ
Adagio
A) B)

3. SATZ (Menuetto–Trio)
Allegretto

FINALE
Allegro
A)

B)

C)

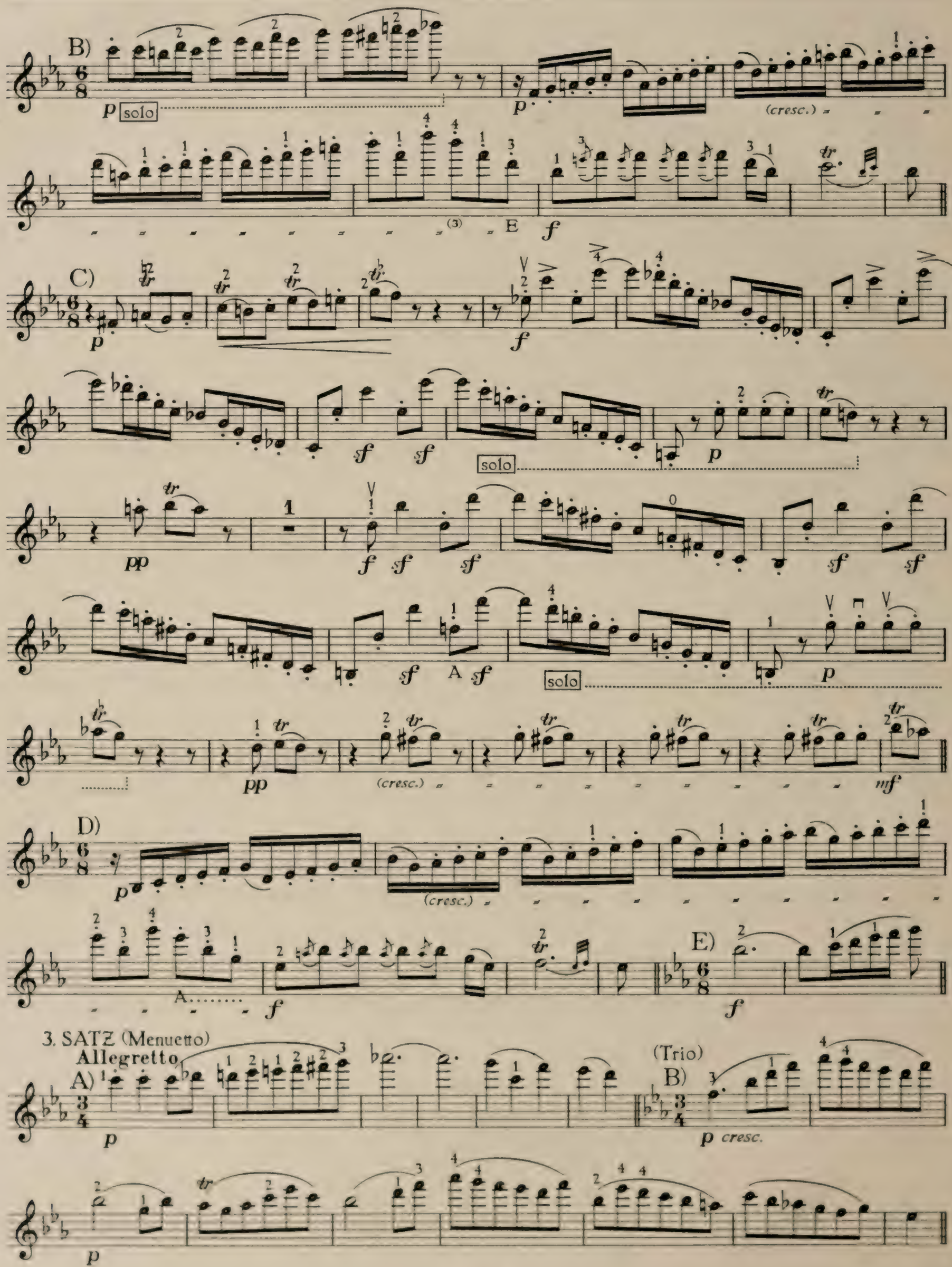
cresc.

95 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *Es–Mib–Eb* (Peters 8 – Köchel 614)

1. SATZ

Allegro di molto

A)


B)
p solo
p
(cresc.)
(3)
E
f
C)
p
f
sf
sf
solo
p
pp
f
sf
sf
sf
sf
sf
A
sf
solo
p
pp
(cresc.)
mf
D)
p
(cresc.)
A
f
E)
f
3. SATZ (Menuetto)
Allegretto
A)
p
(Trio)
B)
p cresc.
p

FINALE
Allegro

A)

B)

C)

96 Mozart: Quintett (Clarinetto, Violino o 2 Violini, Viola, Violoncello) *A–La–A* (Peters 9 – Köchel 581)

1. SATZ

Allegro

A) B) C)

3. SATZ (Menuetto–Trio)

solo

LETZTER SATZ (4. Variation)

Allegretto

97 Beethoven: Quintett (2 Violini, 2 Viole, Violoncello) *C–Ut–C* Op. 29

1. SATZ

Allegro moderato

A) p cresc. p

B) p cresc. f p cresc.

f p cresc. f p cresc. sf

C) p cresc. f

solo mit 2. Viol.

D) p f

E) (A) p f p cresc. fp

p cresc. f

F) p cresc. f

G)

ff *fp* solo *cresc.* *p*

2. SATZ
Adagio molto espressivo

p mezza voce A

3. SATZ (Scherzo)
Allegro

p *cresc.* *p* *p* *cresc.* *sfp*

sf *sf* *sf* *sf* *sf* *sf* *p*

cresc. *p* A

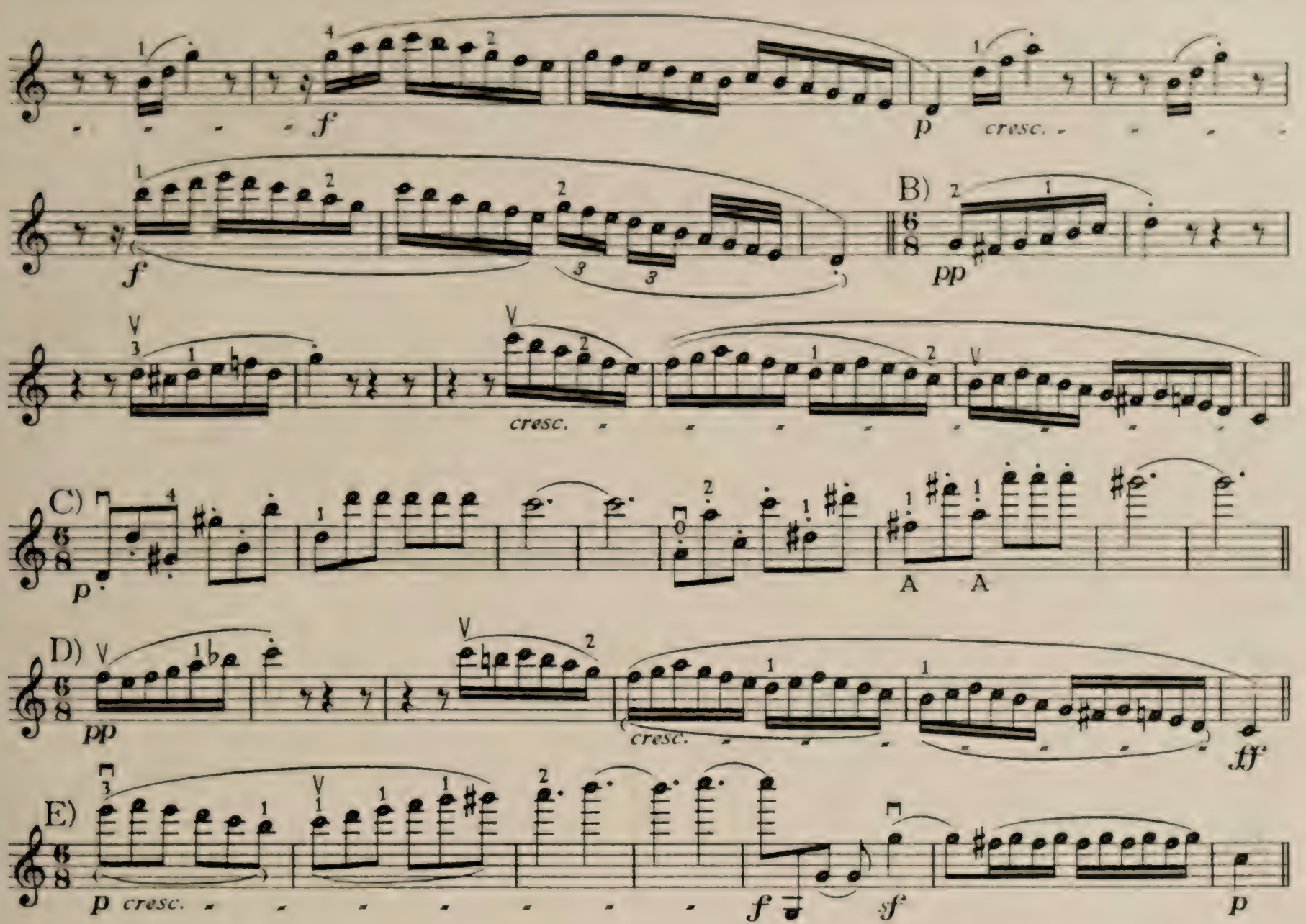
A *cresc.* A A A A A A A *sf*

LETZTER SATZ
A) **Presto**

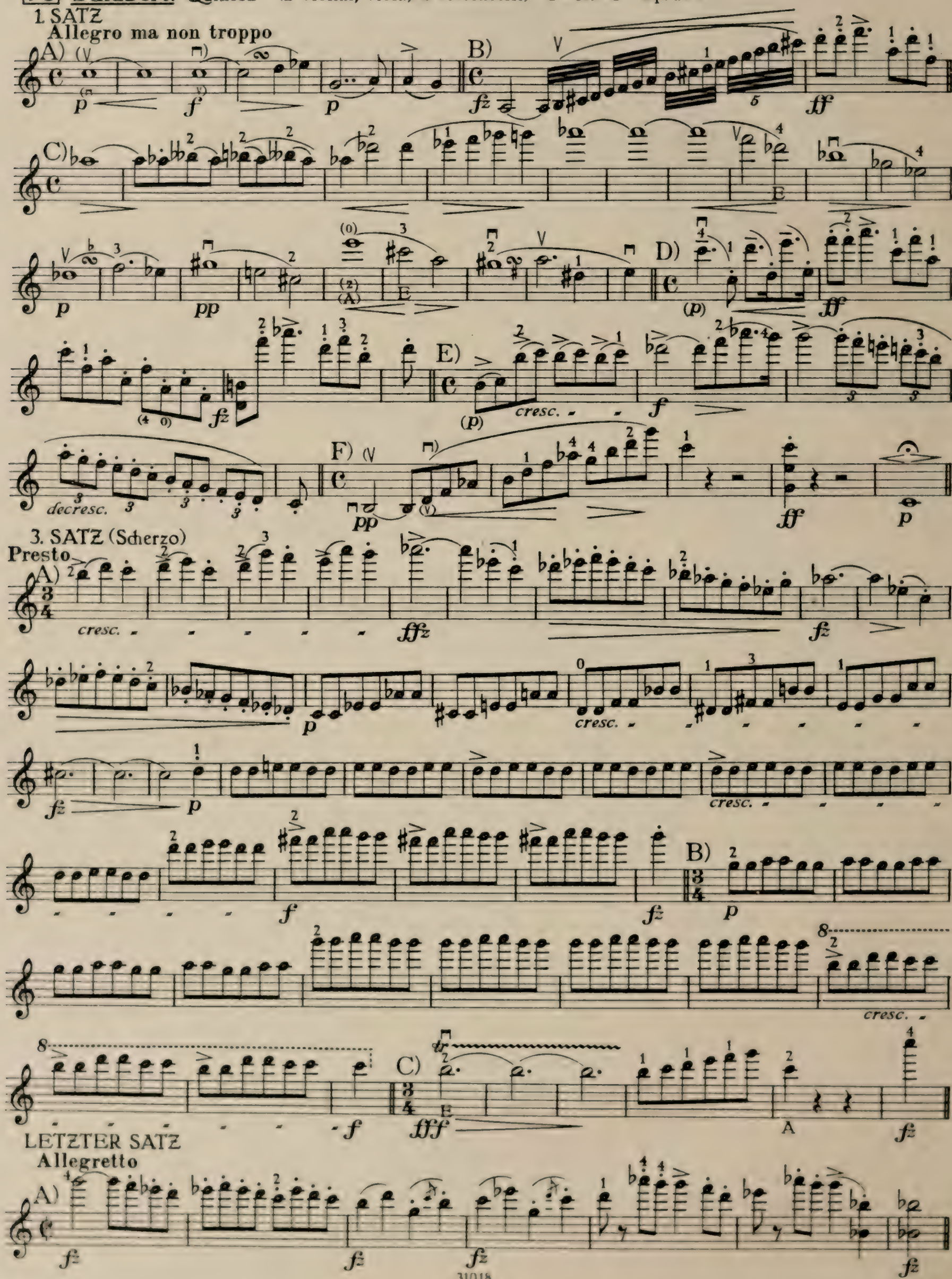
fp *pp* (2)

cresc. solo A *sf* *fp* *pp*

cresc. solo A *sf* *fp* *cresc.*


f
p
cresc.
B)
pp
cresc.
C)
p
A
A
D)
pp
cresc.
ff
E)
p cresc.
f
sf
p
F)
pp
D
D.....
cresc.
f
sf
ff
pp
cresc.
(3)
pp
ff

98 Schubert: Quintett (2 Violini, Viola, 2 Violoncelli) C–Ut–C Op. 163



B) ff A restez A..... E f

C) p springen

p

D) p A.... E

E) f decresc.

pp A.....

F) pp

G) p

A staccato

p

Più presto

H) ff p f

p E E p

cresc. ff (2)

99 Bruckner: Quintett (2 Violini, 2 Viole, Violoncello) F–Fa–F *)

1. SATZ

Gemäßigt – Moderato (♩ = 72)

A) *p* *dim.* *pp* *sempre cresc.* B) *p*

poco a poco cresc. *ff*

p *cresc.* *dim.* *pp* *sehr ruhig*

ppp *cresc. accel.* *cresc.* *f cresc.*

Tempo I

ff

pp *cresc.* *p* *poco a poco cresc.*

C) solo *ad libitum* *ff* (*p*) *breit gezogen*

D) *pp* *ff* E) solo *ad libitum* (*p*) *gezogen* *molto cresc.*

2. SATZ (Scherzo)

Schnell (♩ = 138)

A) *p* *poco a poco cresc.* (*Rhythmus!*)

f E gestrichen (*mf*) *cresc.* *ff* B)

A A C) *pp* D) *p* *cresc.*

*) Originalverlag: Universal–Edition, A.-G., Wien

ppp (solo mit 2.Viol.)

E)

pp

ritard. dim.

F)

fff

(Trio)

Langsamer (♩= 76)

G) mit Ausdruck

p

p

pp

3. SATZ

Adagio (♩= 56)

A) ausdrucksvoll

p gezogen

cresc. sempre

gezogen

mit Wärme

cresc.

p

pp

cresc.

B)

fff

pp

Ossia

fff

ppp

FINALE (Lebhaft bewegt ♩= 144)

Im Tempo etwas nachgebend (♩= 92)

A)

mf

cresc. sempre

immer gestrichen

cresc.

spiccato dim. sempre

dim.

Langsamer (♩= 76)

B)

p

an der Spitze

C)

mf cresc. sempre

f

dim.

D)

fff sempre

Tempo wie zu An-

E)

fff sempre

fang: Lebhaft bewegt (♩= 144)

100 Brahms: Quintett (2 Violini, 2 Viole, Violoncello) *F–Fa–F* Op. 88 *)

1. SATZ

Allegro non troppo ma con brio

A) *poco f* G

B) *più f sempre*

A *f* E *f* E VII. Pos. A

E *f*

C) solo *p con anima* *cresc.* A *p dolce sempre più*

p dim.

pp *p*

D) *p dolce* *f*

sempre più dolce

p dol.

cresc. *f* *dim.*

*) Originalverlag: N. Simrock G. m. b. H., Berlin

rit. sempre

E)

dim. pp dim.

Tempo I

f

2. SATZ

Grave ed appassionato

A)

f

G.....

Allegretto vivace

B)

pp

p pp p pp

1. 2. 2.

Presto

C)

pp

D)

ff

E) solo

mf cresc.

f

LETZTER SATZ

Allegro energico

A)

f

B)

ff ben marc.

C)

f

A E A E

D)

cresc.

E

E

sf *ff*

ben marc.

E

E

più f sempre

Presto

E)

pp legg.

(E)

sempre pp

cresc.

ff (4 2)

p

cresc.

sf *ff* *ben marc.*

A..... E

101 Brahms: Quintett (2 Violini, 2 Viole, Violoncello) *G–Sol–G* Op. 111*)

1. SATZ

Allegro non troppo, ma con brio

A)

f *mf* *cresc.* *f*

B)

solo

f ma cantabile *f (Rhythmusl)* *f* *dim.*

C)

p *dolce* *f*

D)

p cresc. *f*

E)

f *sf* A

*) Originalverlag: N. Simrock G. m. b. H., Berlin

F)

f A.... A A *ff*

tranquillo

A *p dolce*

G)

f ben marc. A A (0)

pesante

A E

f *ff* A

E

A E

E

A A A

H)

f

E

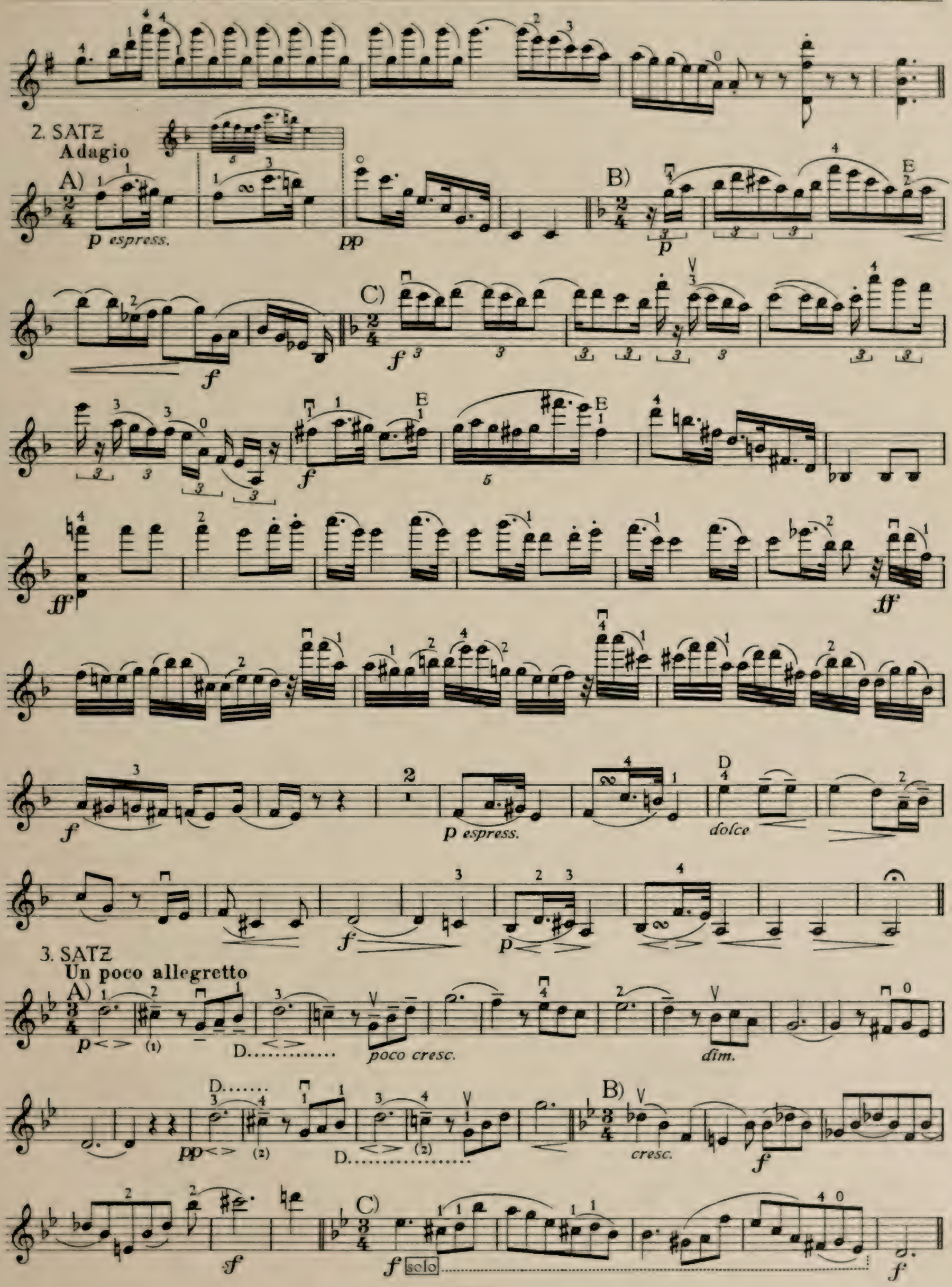
I)

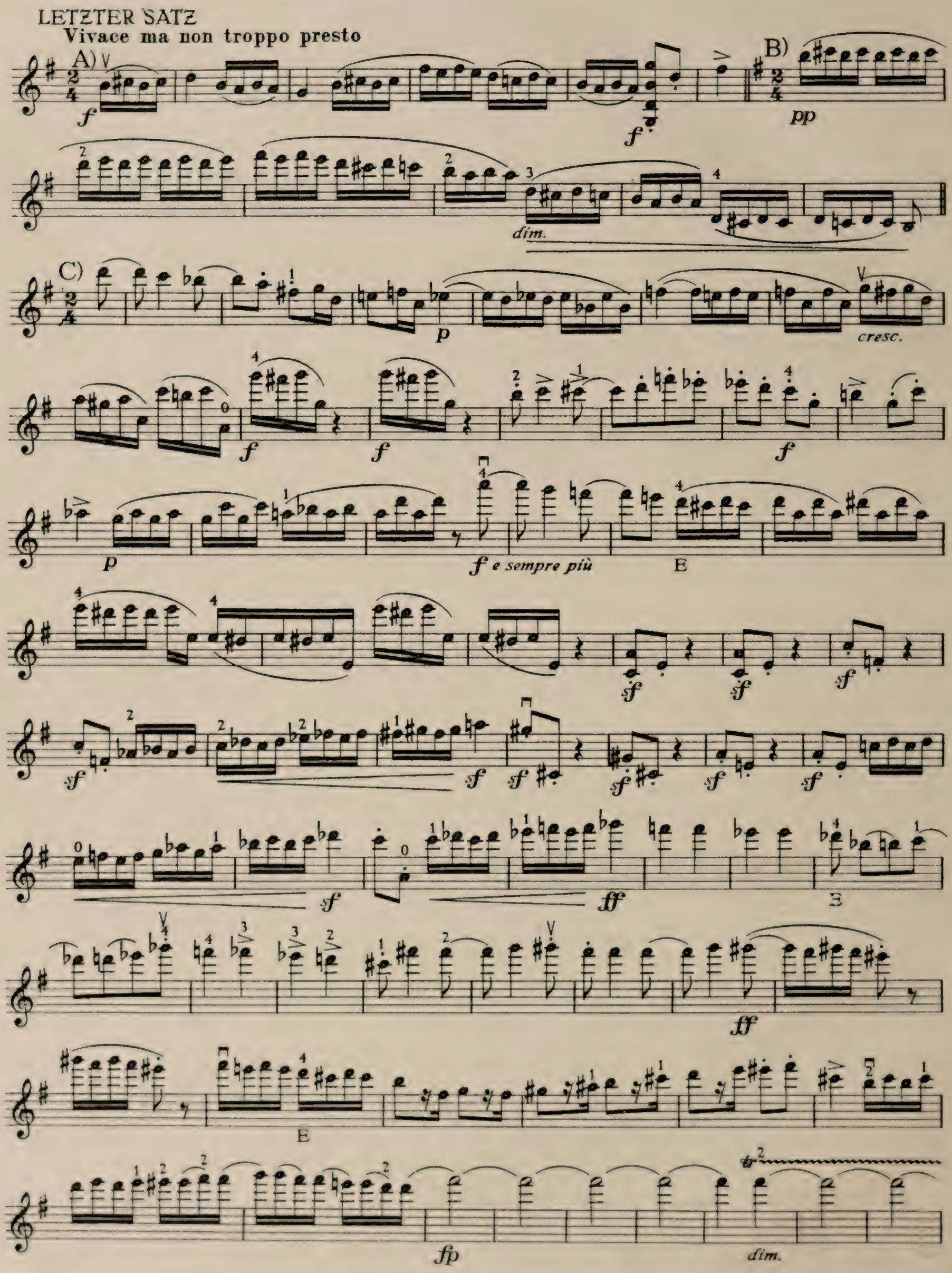
dim. *cresc.*

f

K)

E *f* A A *ff*


2. SATZ
Adagio
A)
p espress.
pp
B)
p
C)
f
ff
p espress.
dolce
3. SATZ
Un poco allegretto
A)
p
D.
poco cresc.
dim.
pp
B)
cresc.
C)
solo


LETZTER SATZ
Vivace ma non troppo presto
A)
B)
C)
dim.
cresc.
f e sempre più
E
E
dim.

p

pizz.

D)

p

dolce

f

sf

E

p

pp legg.

cresc.

f

cresc.

animato

f

cresc.

ff

sf

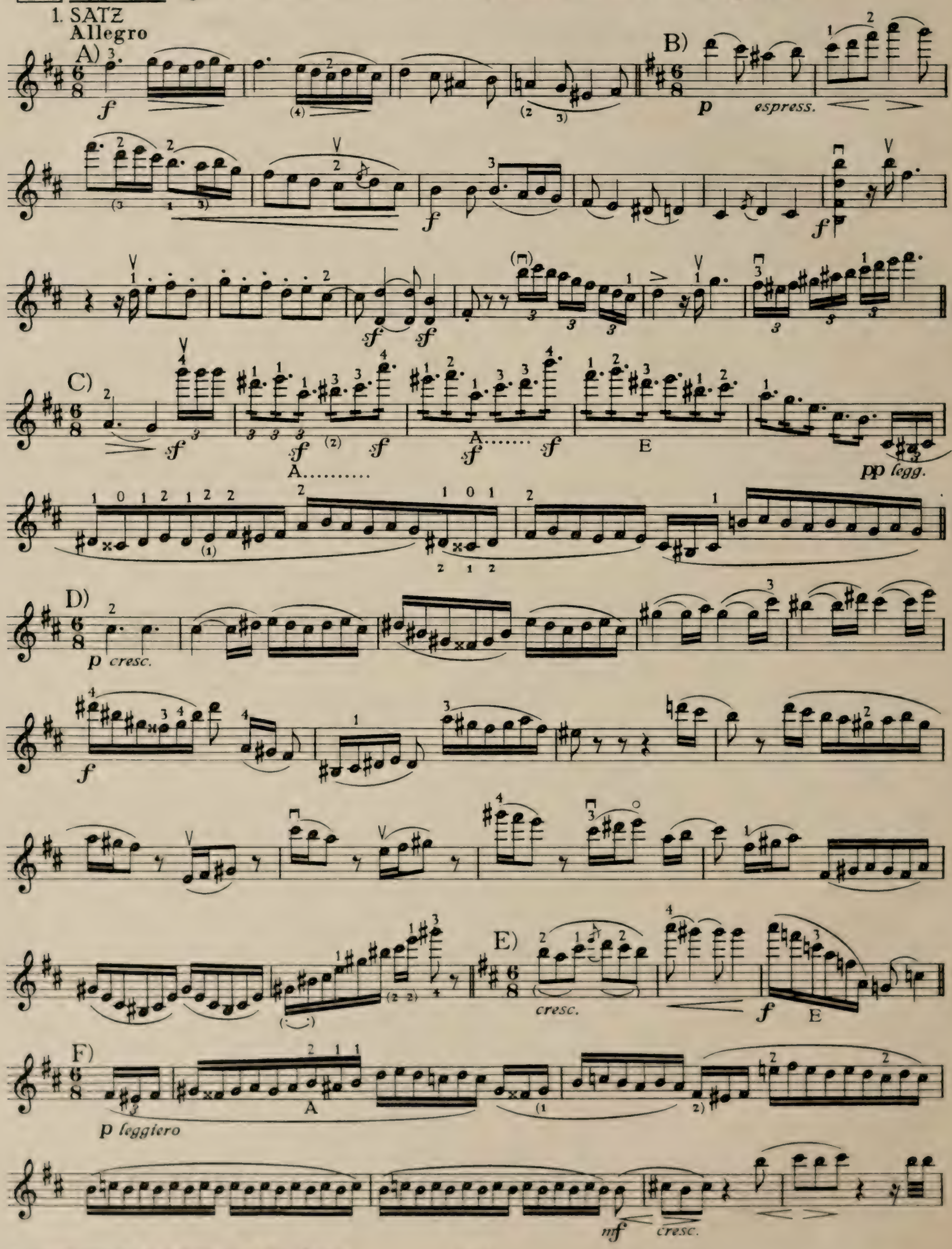
sf

sf

sf

102 **Brahms:** Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) *b–si–b* Op. 115 *)

1. SATZ



*) Originalverlag: N. Simrock G. m. b. H., Berlin

sf sf E p cresc.

f sempre più

2. SATZ (Adagio)

A) Più lento c. sord.

ff

B) con sord.

ff fp

Presto non assai, ma con sentimento

3. SATZ

A)

(senza sord.) f e sempre più

E

B)

cresc. f

LETZTER SATZ

A) Con moto (Solo-Variation)

p

A

D A

f

B)

poco f

(1ma volta)

(2da volta)

cresc.

f

1.

2.

Un poco meno mosso

fp

103 Dvořák: Quintett (2 Violini, Viola, Violoncello, Contrabasso) *G–Sol–G* Op. 77 *)

1. SATZ

Allegro con fuoco (♩ = 132)

A) *p* *mf* *f* *rit.* *pp*

B) *leggiero* *fp*

A *cresc.* *f*

C) *p* *fz* *cresc.* *fz* *fz* *fz* *dim.* *fz*

D) *ff* *grandioso*

E) *leggiero* *fp*

A *cresc.* *f*

fp *ff*

F) *fz* *dim.*

p *f* *ff*

ff A A *f* *dim.* *p* A

Più mosso

G) *f*

2. SATZ (Scherzo)

Allegro vivace (♩. = 88)

A) *f* *p* *f* *p* *pp*

(Trio)

L'istesso tempo, quasi allegretto

B) *p* *p* *fp* *fp*

*) Originalverlag: N. Simrock G. m. b. H., Berlin

3. SATZ

Poco andante (♩= 69)

A) p espress. molto

B) f

fp dim. p cresc.

f p dim. pp

pp pp ritard.

C) p cresc. dim. ritard.

pp a tempo

D) pp cresc. mf p pp

FINALE

Allegro assai (♩= 132)

A) mf

B) f cresc. ff f (3)

ff

C) ff A A

D) f cresc. f cresc. ff

E) p pp

A (A.....) E

F) ff

104 Reger: Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) *A – La – A* Op. 146 *)

1. SATZ

Moderato ed amabile (♩ = 88)

A) sul D..... *espress.*

p espress. *p* *p* *mf* *p*

B) *più animato*

f *più f*

C)

sempre ff *fff* *mf e cresc.* *ff*

2. SATZ

(Vivace)

Un poco meno mosso (♩ = 144)

con sord.

ppp sempre dolcissimo

3. SATZ

Largo (𝅗𝅥 = 60)

sempre ppp

A)

(senza sord.) *p* *pp*

B)

f

agitato

f più f *ritard.* *ff*

LETZTER SATZ

Poco allegretto (♪ = 92)

A) sul D..... sul A..... *quasi rit.* sul D.....

p grazioso *p* *mf espress.* *p*

B) *a tempo*

f *p*

sul A..... *quasi rit.* sul D..... *a tempo* sul A.....

mf espress. *f* *p* *pp espress.*

quasi rit.

Vivace (♪ = 152)

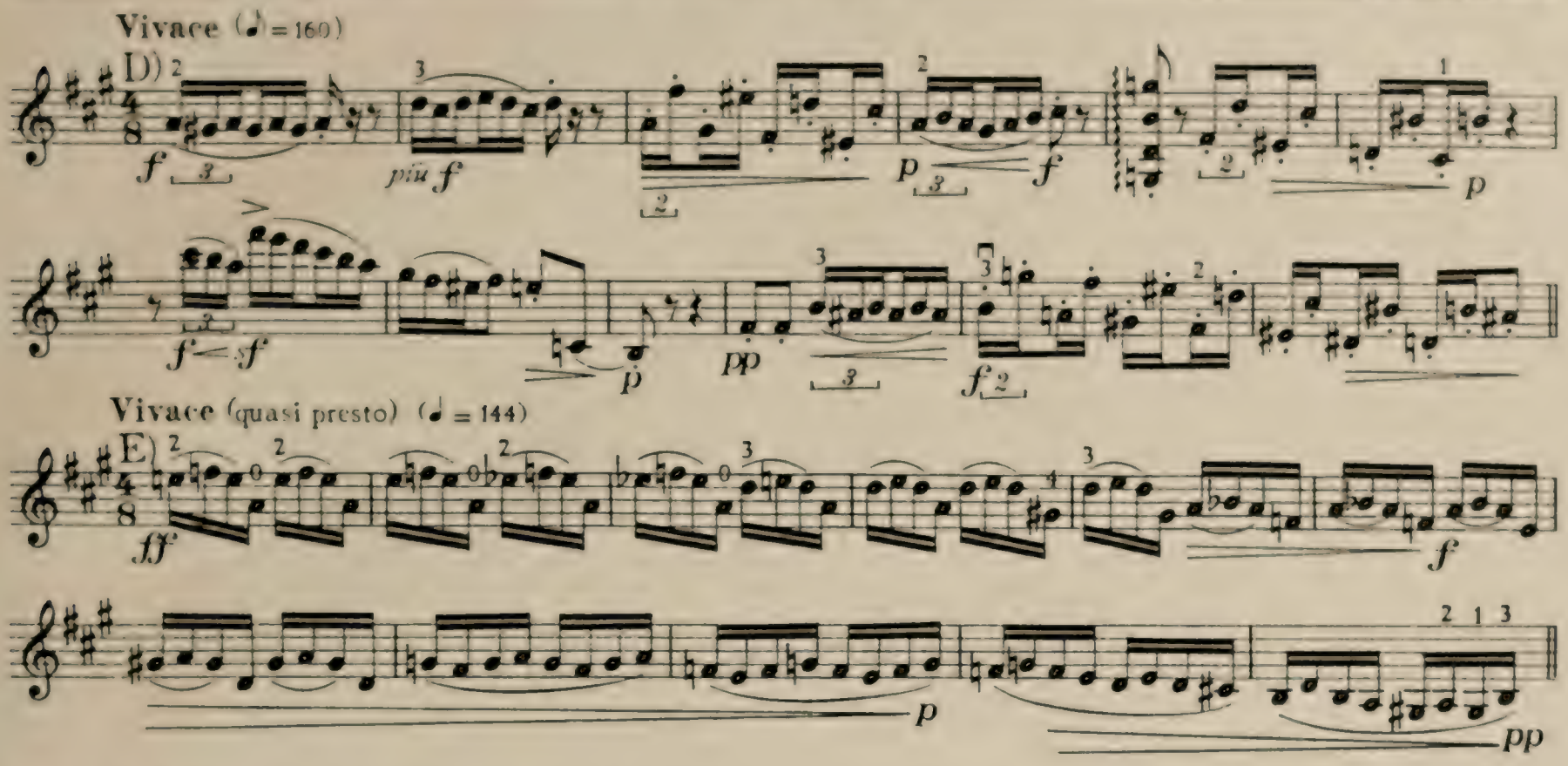
pp

C)

pp *sf* *p*

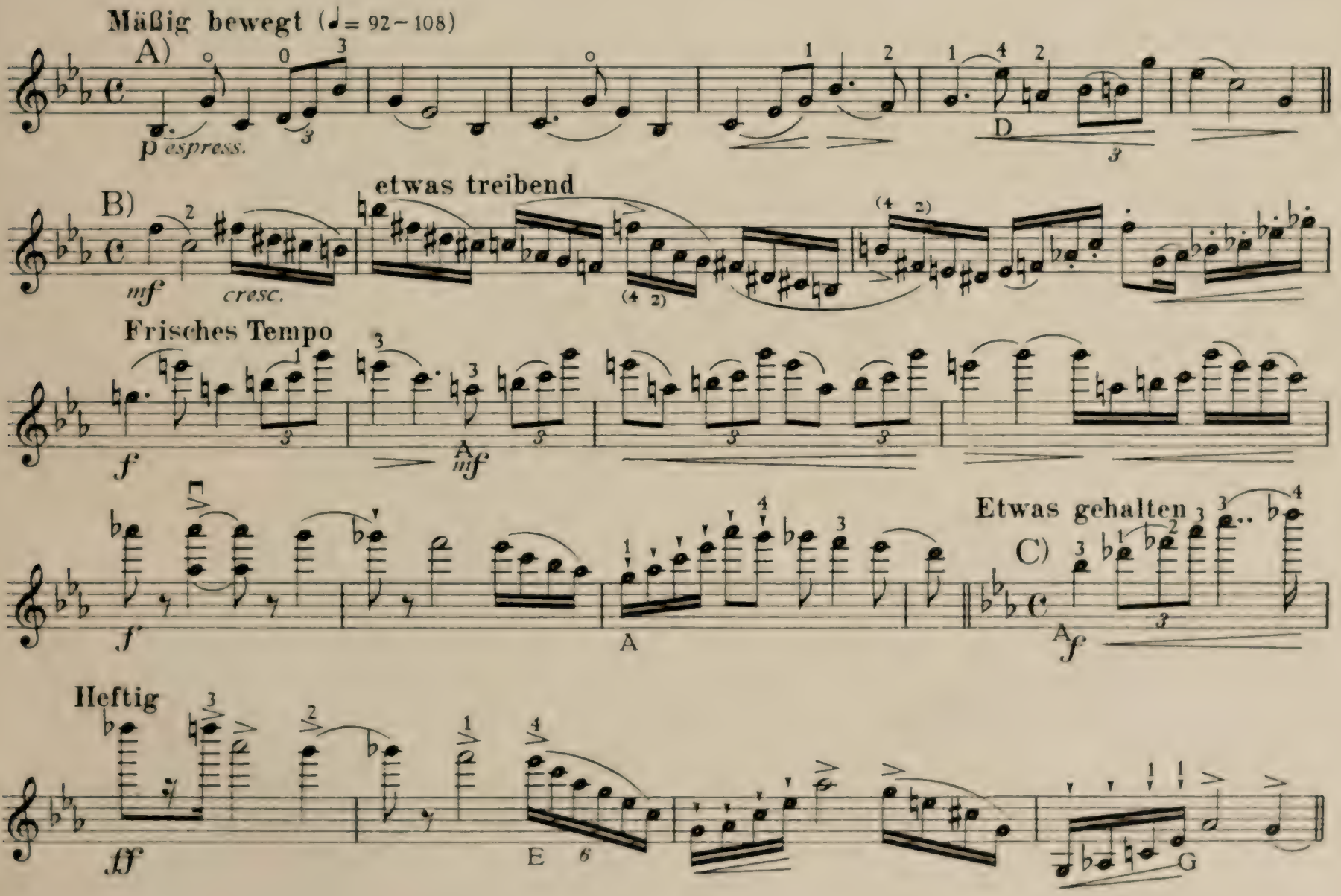
pp *sf* *p* *pp* *pp*

*) Originalverlag: N. Simrock G.m.b.H., Berlin



105 Schillings: Quintett (2 Violini, 2 Viole, Violoncello) *Es–Mib–Eb* Op. 32 *)

1. SATZ



*) Originalverlag: Universal-Edition A.-G., Wien

Frisch
D)
f
dim.
E
p espress.
Frisch
E)
f
E
A
E
Sehr getragen (♩ = 58–60)
2. SATZ
ff
f (nicht schleppend)
A
cresc.
3. SATZ („Sine lassitudine")
Schnell und lebendig (𝅗𝅥 = 104–108)
A)
f stacc.
(Trio) **Etwas gemäßigt, singend** (𝅗𝅥 = 84)
B)
p
p
p
Sehr lebhaft
poco rall.
A
C)
f
Etwas gehalten
D)
ff

LETZTER SATZ

Kräftig bewegt und fest (♩ = 84)

A)

p cresc. *mf cresc.* A

E *cresc.* *f*

A *più f* (A)

(♩ = 88)

B)

(A) *mf cresc.* E *f*

106 Jarnach: Quintett (2 Violini, 2 Viole, Violoncello) Op. 10 *)

PRÄAMBULUM

Ruhig fließendes Zeitmaß (♪ = 104)

A)

pp con sord.

pp

Var. I Sinfonia

Rasch und kräftig (♩ = 100)

(senza sord.)

B)

f

Var. II Melodram

Mäßig, aber gehend (♩ = 76)

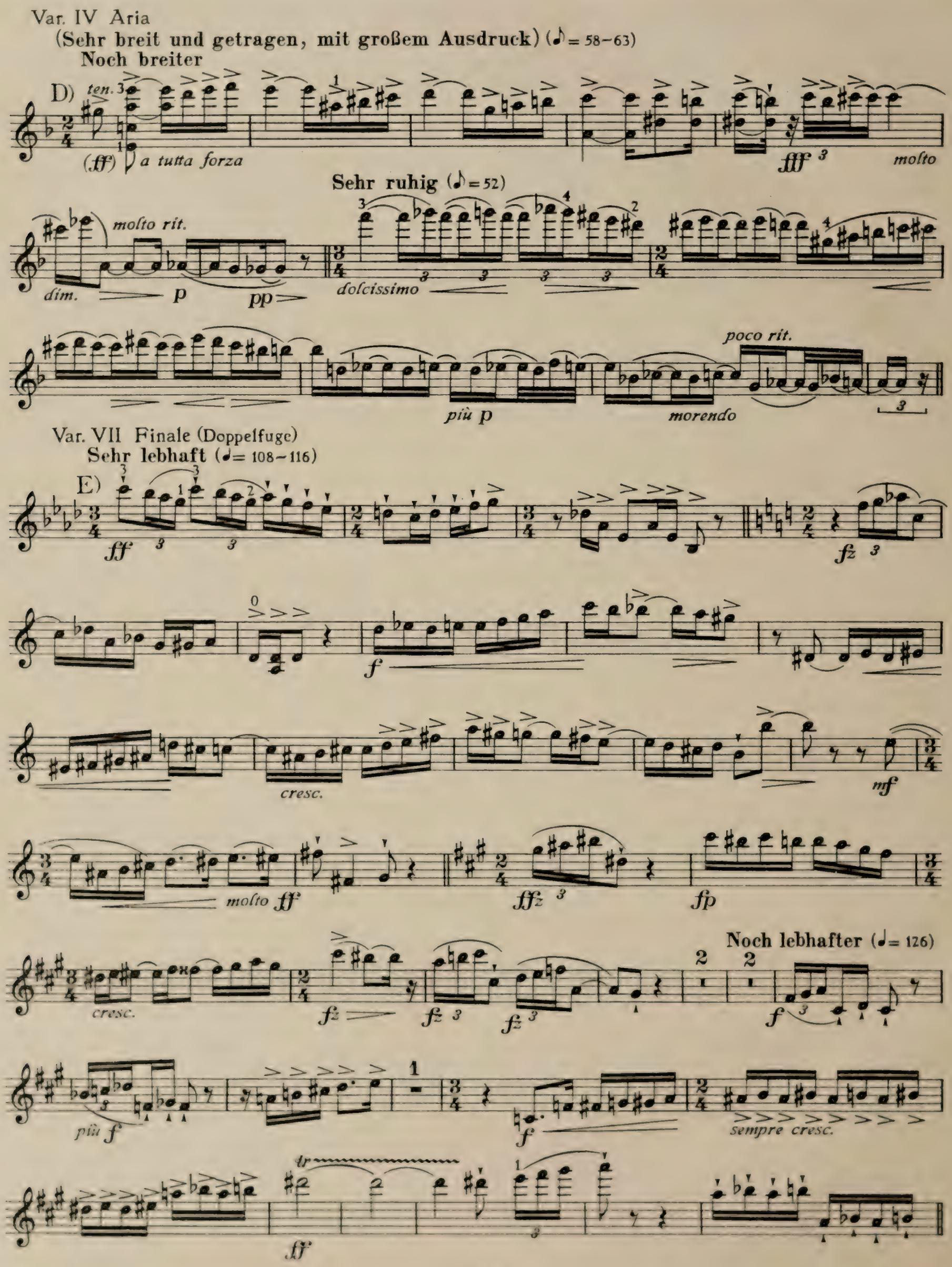
C)

ff

meno f *f* G *ff* E

sempre ff

*) Originalverlag: Schlesingersche Musikhandlung (Rob. Lienau), Berlin 31018


Var. IV Aria
(Sehr breit und getragen, mit großem Ausdruck) (♪= 58–63)
Noch breiter
D)
ten.
(ff) a tutta forza
fff
molto
Sehr ruhig (♪= 52)
molto rit.
dim.
p
pp
dolcissimo
poco rit.
più p
morendo
Var. VII Finale (Doppelfuge)
Sehr lebhaft (♩= 108–116)
E)
ff
fz
f
cresc.
mf
molto ff
ffz
fp
Noch lebhafter (♩= 126)
cresc.
fz
f
più f
sempre cresc.
tr
ff

SEXTETTE

107 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *B–Sib–B♭* Op. 18 *)

1. SATZ

Allegro ma non troppo

A) *poco* **f** *espressivo*

tranquillo solo

B) **p** *dolce*

solo

poco rit.

C) **f** *espress. animato* *cresc.* A **fp**

D) **f**

E) *cresc.* *più* **f** *sempre cresc.*

ff

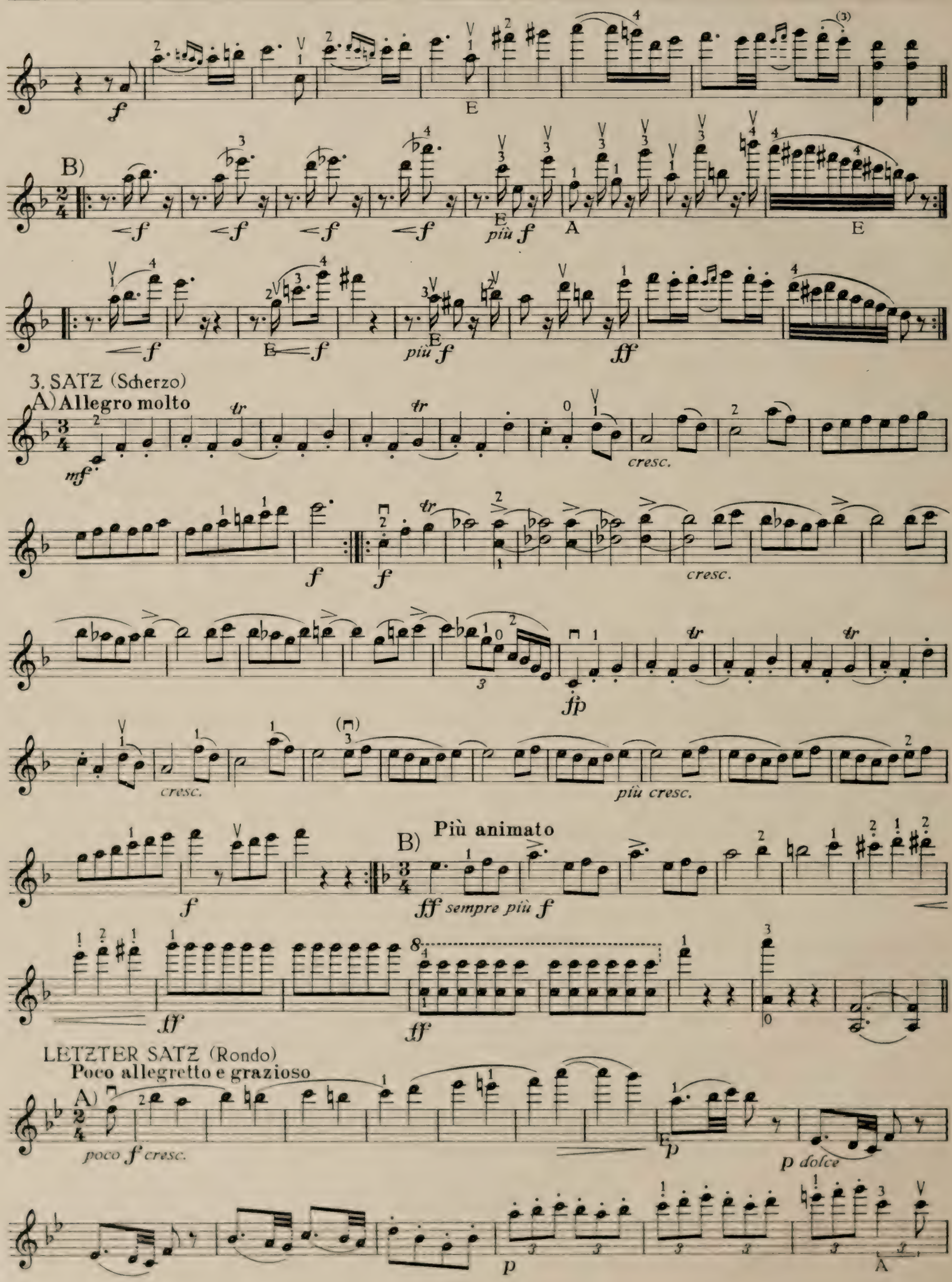
2. SATZ

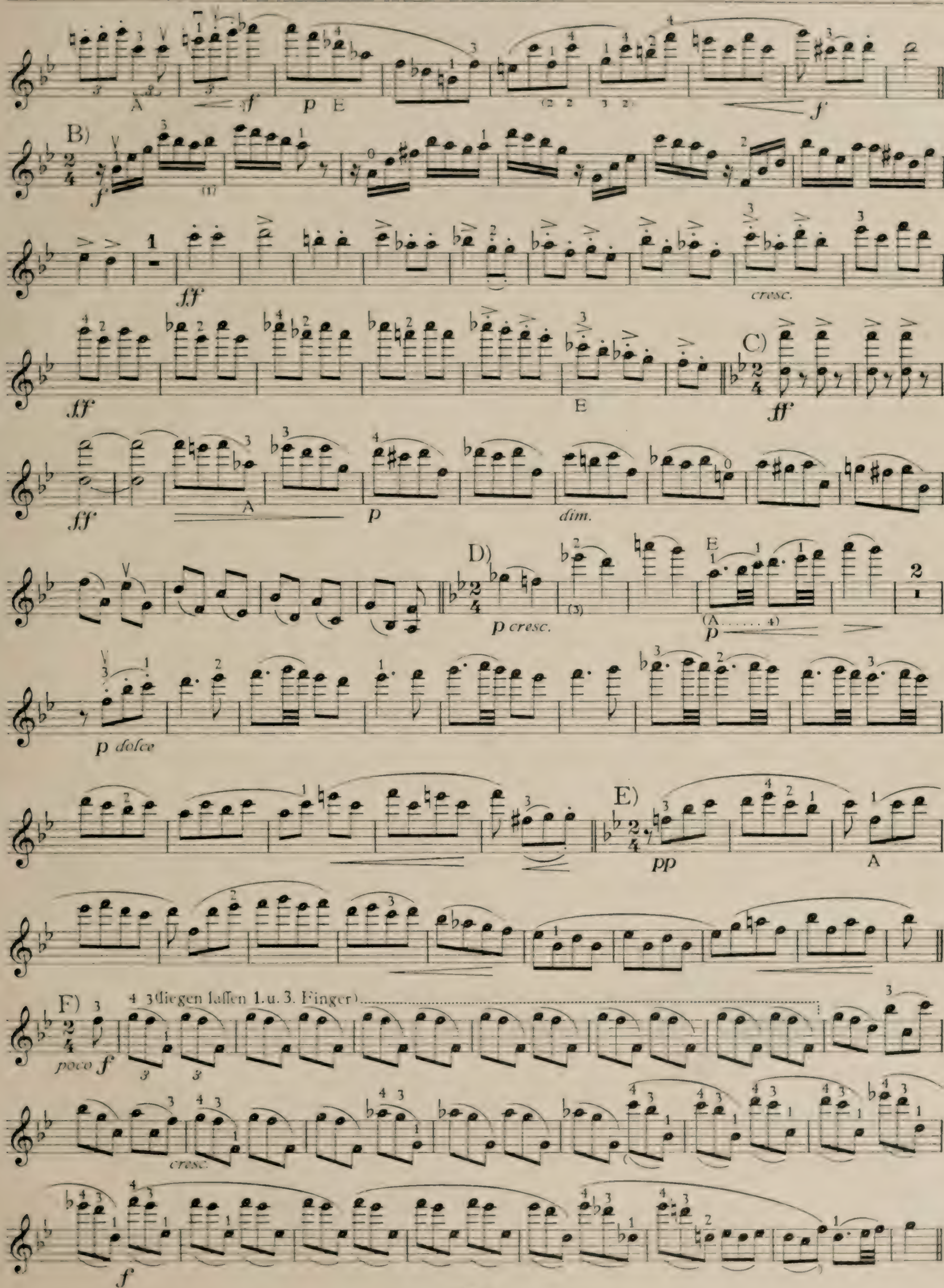
Andante ma moderato

A) **f**

**) auch so:

*) Originalverlag: N. Simrock G. m. b. H., Berlin

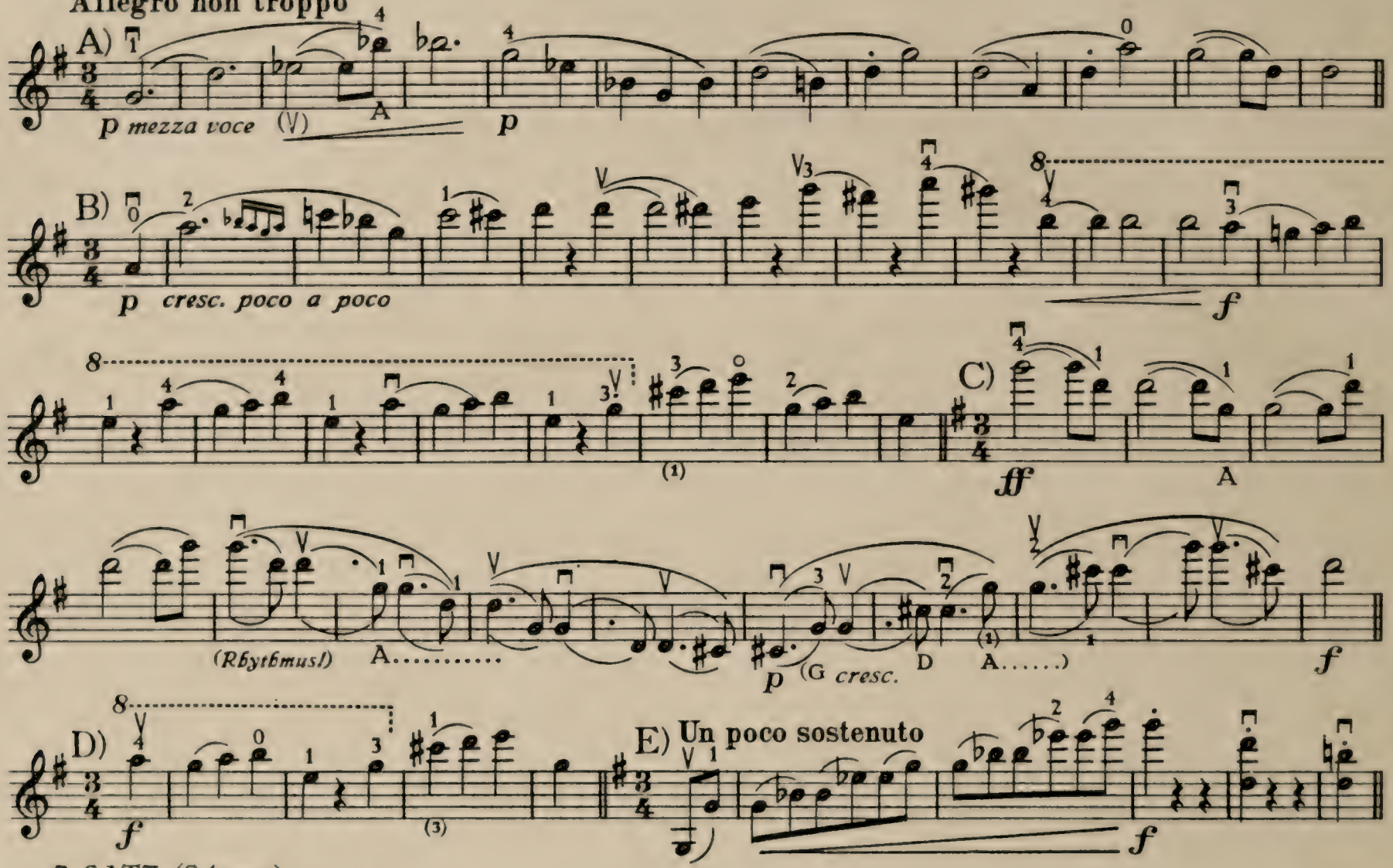

B)
più f
A
E
3. SATZ (Scherzo)
A) Allegro molto
cresc.
fp
più cresc.
Più animato
B)
ff sempre più f
LETZTER SATZ (Rondo)
Poco allegretto e grazioso
A)
poco f cresc.
p dolce


B)
C)
D)
E)
F)
cresc.
dim.
p cresc.
p dolce
poco f
(liegen lassen 1. u. 3. Finger)

108 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *G–Sol–G* Op. 36 *)

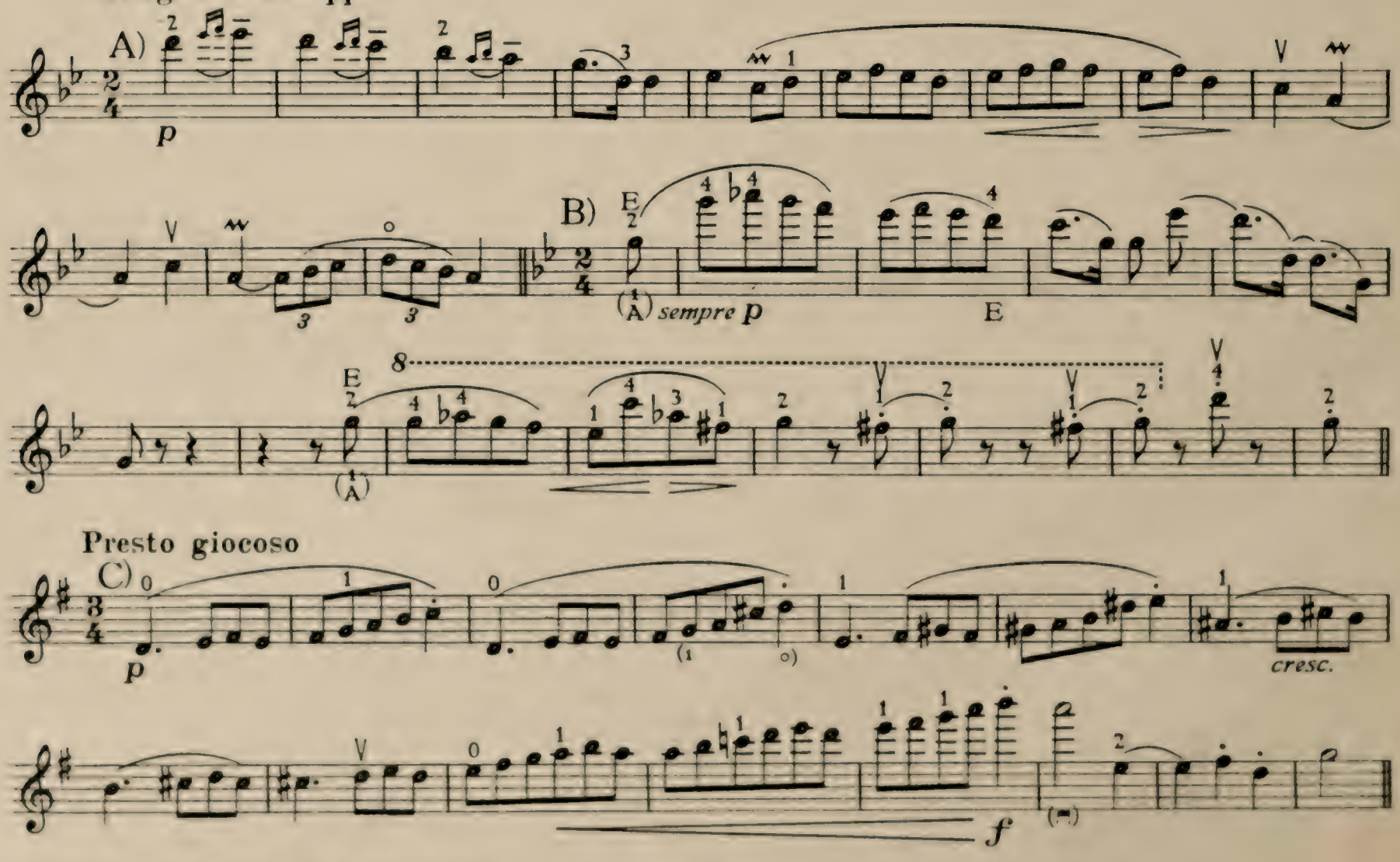
1. SATZ

Allegro non troppo



2. SATZ (Scherzo)

Allegro non troppo



*) Originalverlag: N. Simrock G. m. b. H., Berlin

Animato

D)

3. SATZ

Poco adagio

A)

molto espress.

rit. in tempo

cresc.

dim.

B)

poco cresc.

dim.

Più animato

C)

pp

p dolce

cresc.

f

Adagio (♪= ♩)

D)

p molto espress.

cresc.

E

f

poco a poco rit.

molto rit.

dim.

LETZTER SATZ

Poco allegro

A)

p

cresc.

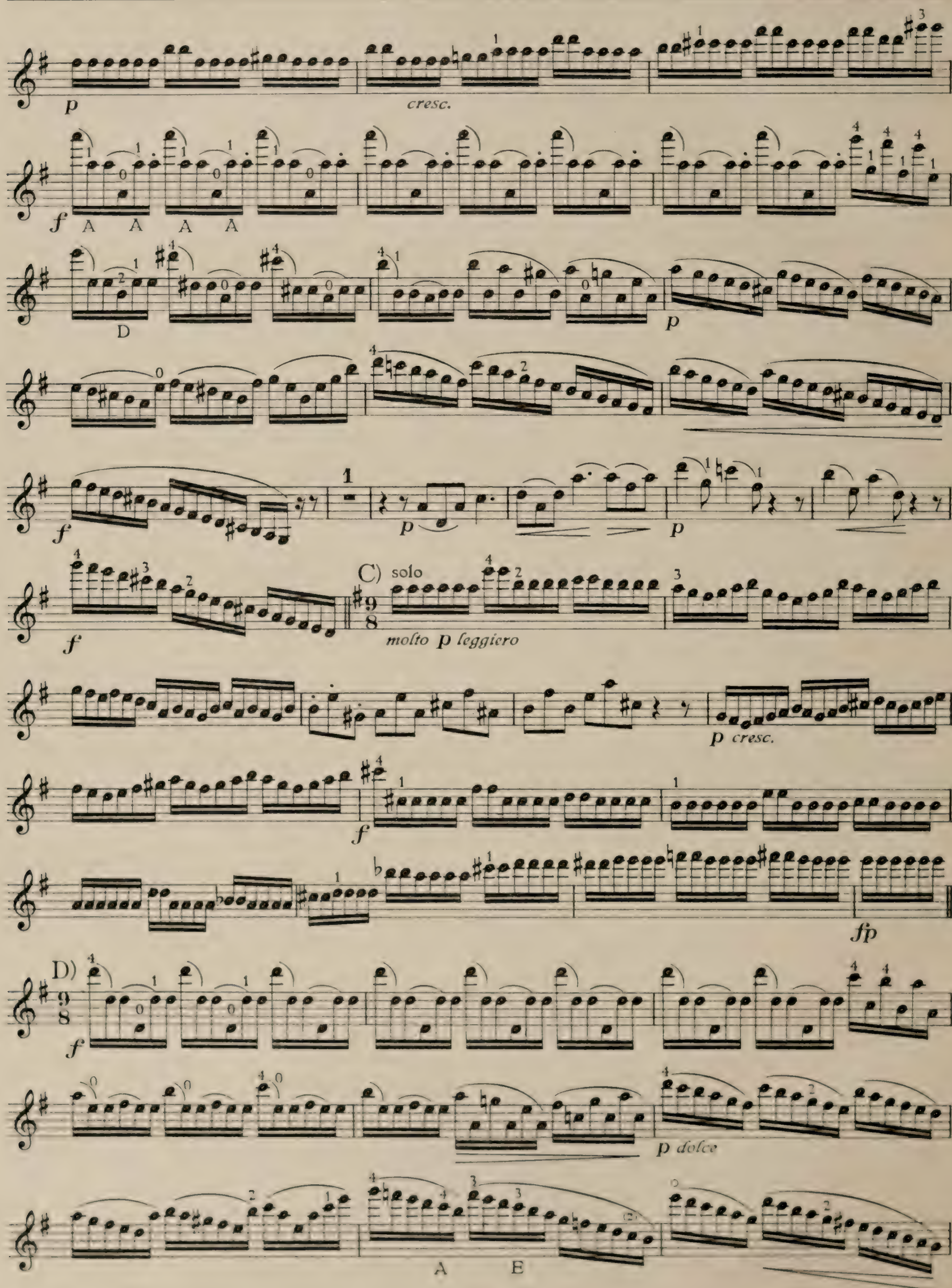
fp

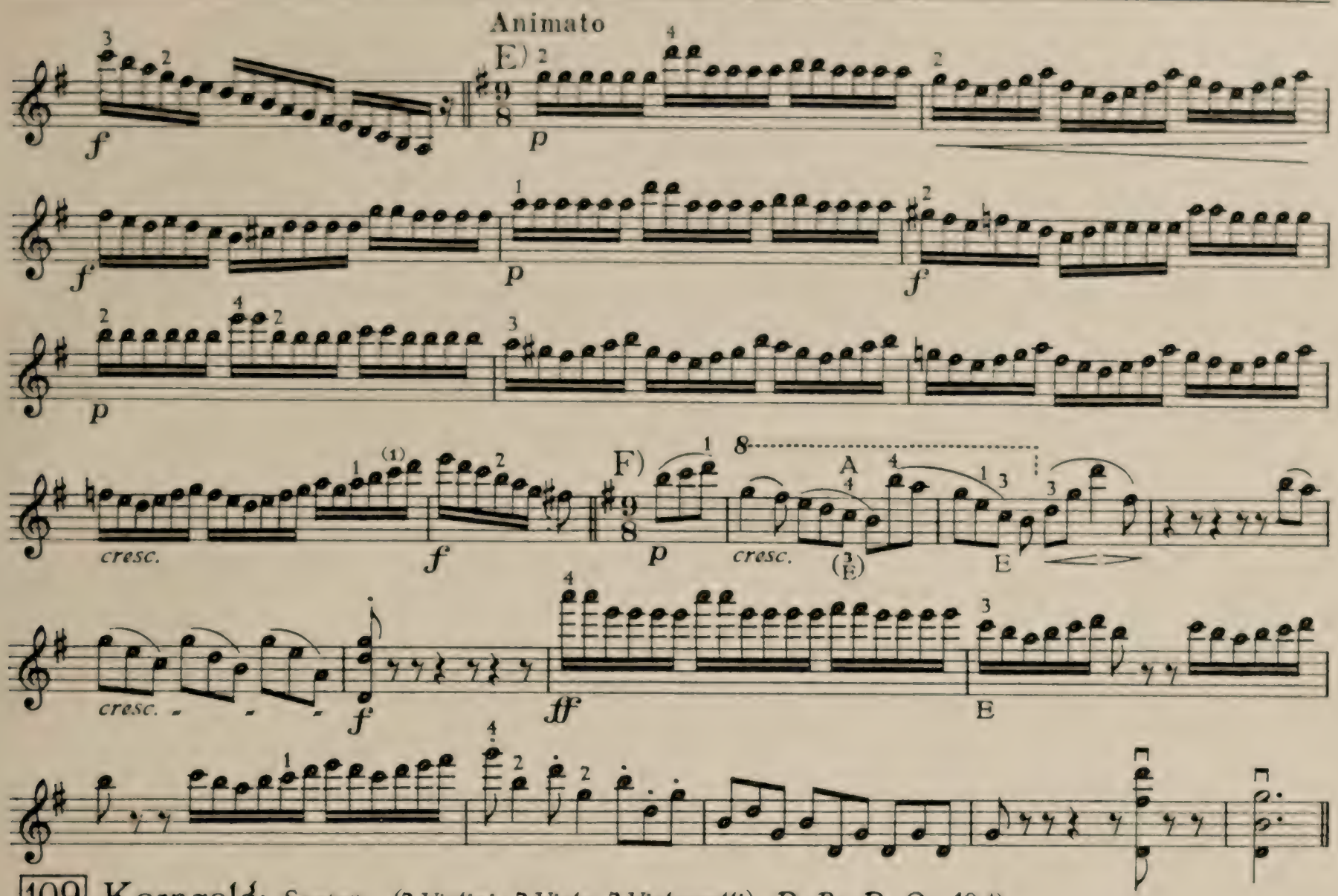
B)

p

cresc.

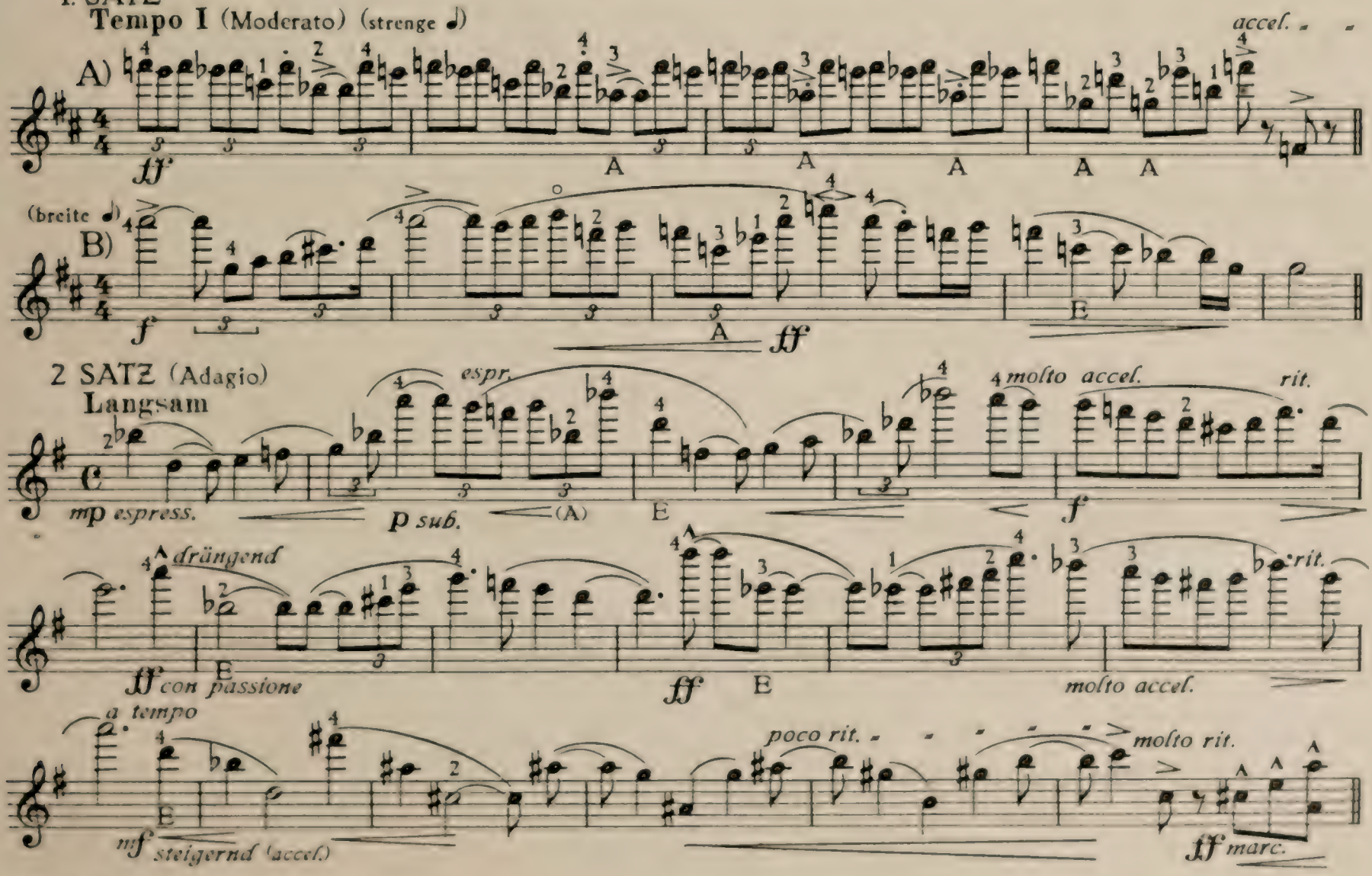
f


p
cresc.
f
A A A A
D
p
f
1
p
p
f
C) solo
molto p leggiero
p cresc.
f
fp
D)
f
p dolce
A E



109 Korngold: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *D–Re–D* Op. 10 *)

1. SATZ



*) Originalverlag: B. Schott's Söhne, Mainz

3. SATZ (Intermezzo)

In gemäßigtem Zeitmaß, mit Grazie

Immer vorwärts!

(steigernd) solo *mp* A E

poco a poco rit. **Tempo I** *p* *pp*

Allmählich bewegter werdend *pp*

sempre accel. **Sehr bewegt** E *f*

4. SATZ (Finale)

So rasch als möglich (Presto)

Mit Feuer und Humor

A) *p* *f* A

B) *sfz* *(f)* *f* A

ff p A *Nicht ritardieren!*

C) *accel.* *f* *ff* *a tempo* *ff*

fff

VI
SEPTETT

110 Beethoven: Septett (Violino, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *Es–Mib–Eb* Op. 20

1. SATZ

Adagio (♪ = 72)

A)

p cresc. fp cresc. fp cresc. fp

cresc. f

Allegro con brio (𝅗𝅥 = 96)

B) solo solo

sf f sf f

C)

p

mf cresc. f solo fp

D)

p

E)

p

E mf cresc. f solo

F)

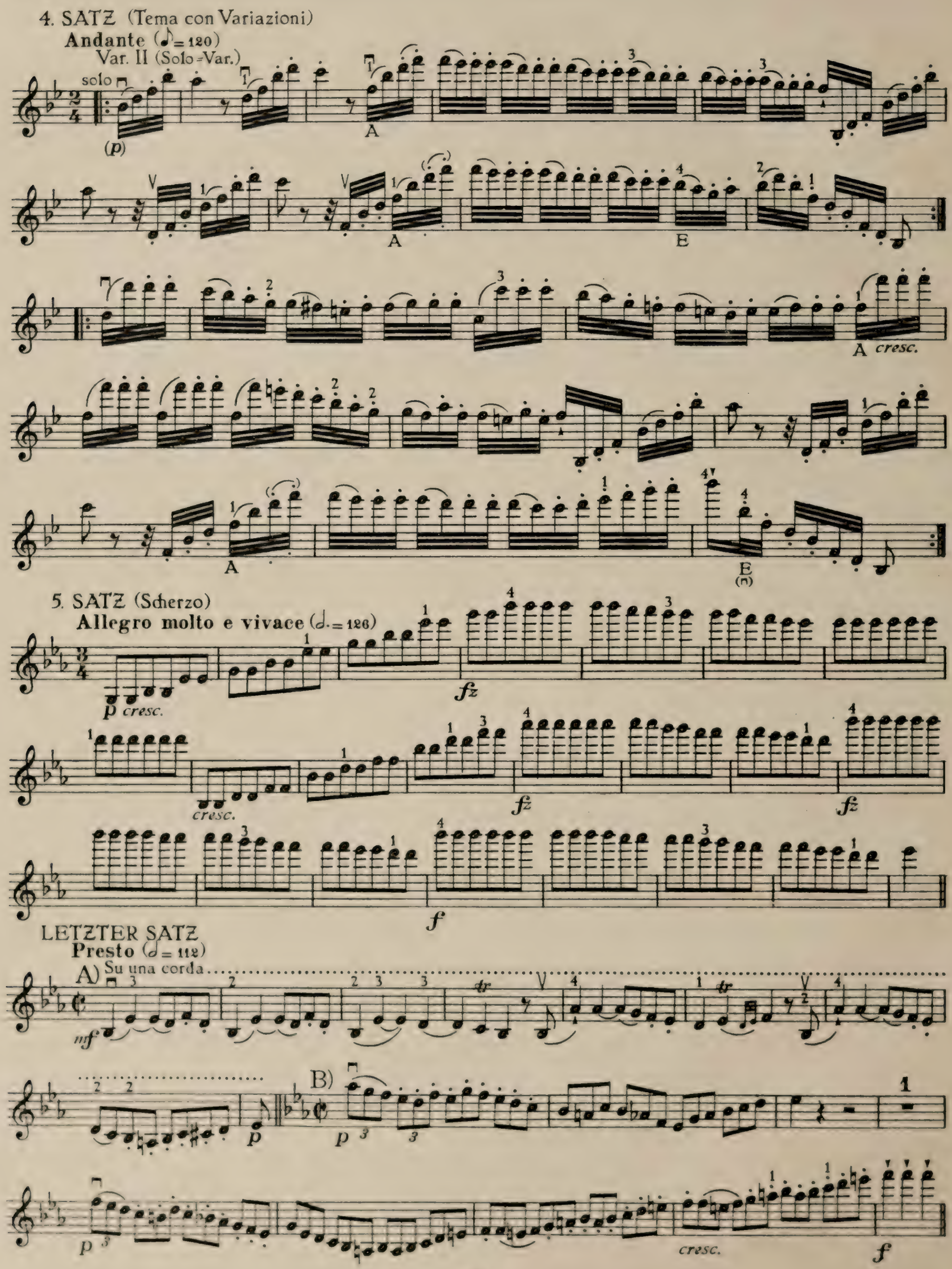
p cresc. sf

3. SATZ

Tempo di Menuetto (♩ = 120)

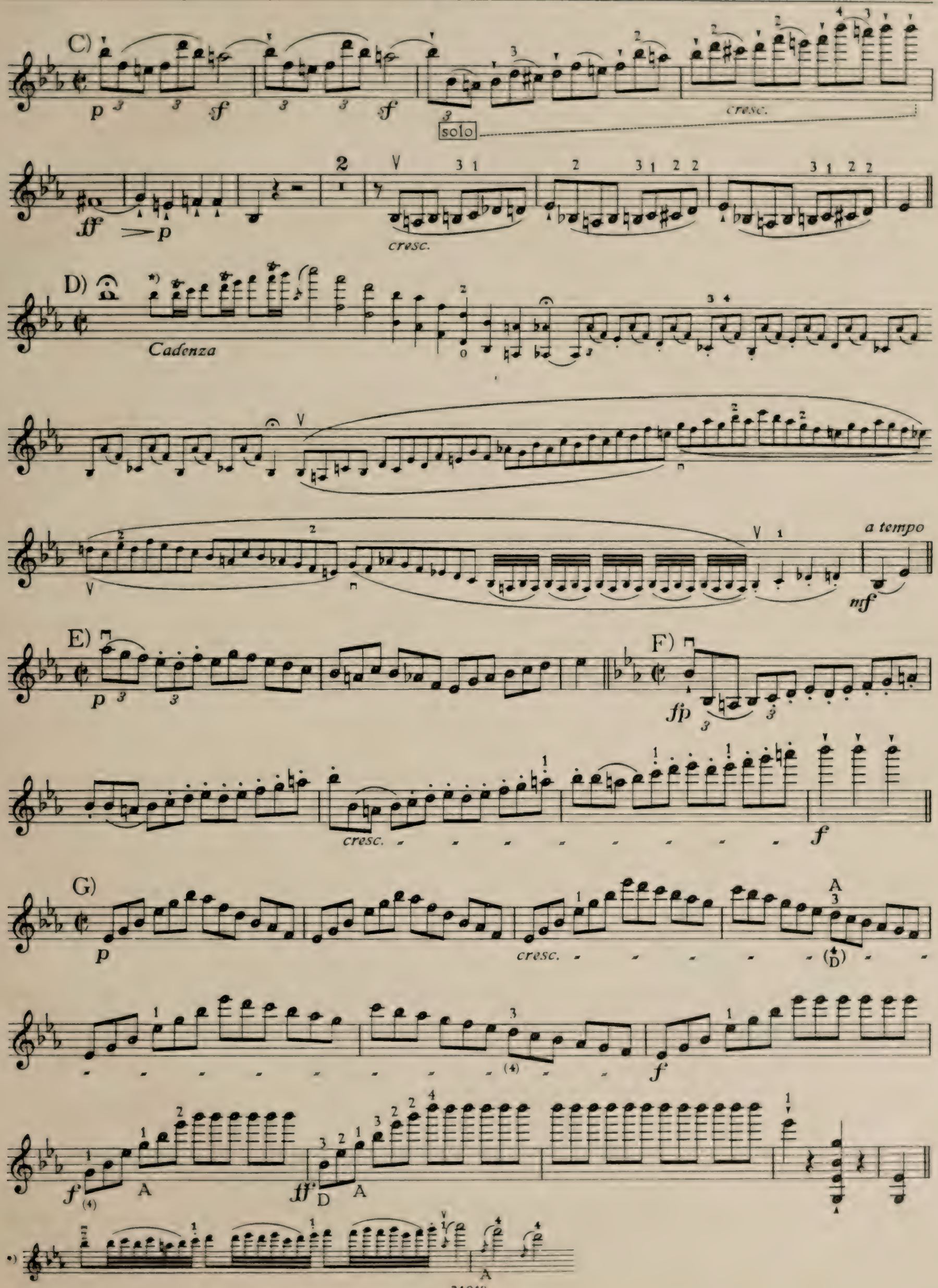
A)

cresc. f p cresc. sf p


4. SATZ (Tema con Variazioni)
Andante (♪= 120)
Var. II (Solo=Var.)

5. SATZ (Scherzo)
Allegro molto e vivace (𝅗𝅥.= 126)

LETZTER SATZ
Presto (𝅗𝅥= 112)


C)
p
sf
solo
cresc.
ff
p
cresc.
D)
Cadenza
a tempo
mf
E)
p
F)
fp
cresc.
f
G)
p
cresc.
f
f
A
ff
D
A

VII
OKTETTE

111 **Schubert:** Oktett (2 Violini, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *F–Fa–F* Op. 166

1. SATZ

Allegro

A)

fp *f* *ffz* *fz* *fz*

B)

f *cresc.* *f* *ff*

fz *fz* A.... A *fz* *fz* *fz* *fz* A *fz* *fz*

C)

p D

D)

f *fz*

Più allegro

E)

ff *p* *p* *ff* A *fz*

2. SATZ

Andante un poco mosso

A)

pp

f *p* *decresc.*

B)

fz *p* solo ..... solo mit Klarinette .....

E

fz

4. SATZ

Andante

A)

dim. solo mit Viola .....

p

B) Var. 1

pp

pp cresc. decresc. pp

p f p

Var. 3
C)

p 6 6 cresc.

tr p A fp decresc. 1. A 2. A

Var. 6
D)

pp pp

Var. 7 (Solo-Var.)
Un poco più mosso
E)

p cresc. p f p

5. SATZ (Menuetto–Trio)
Allegretto

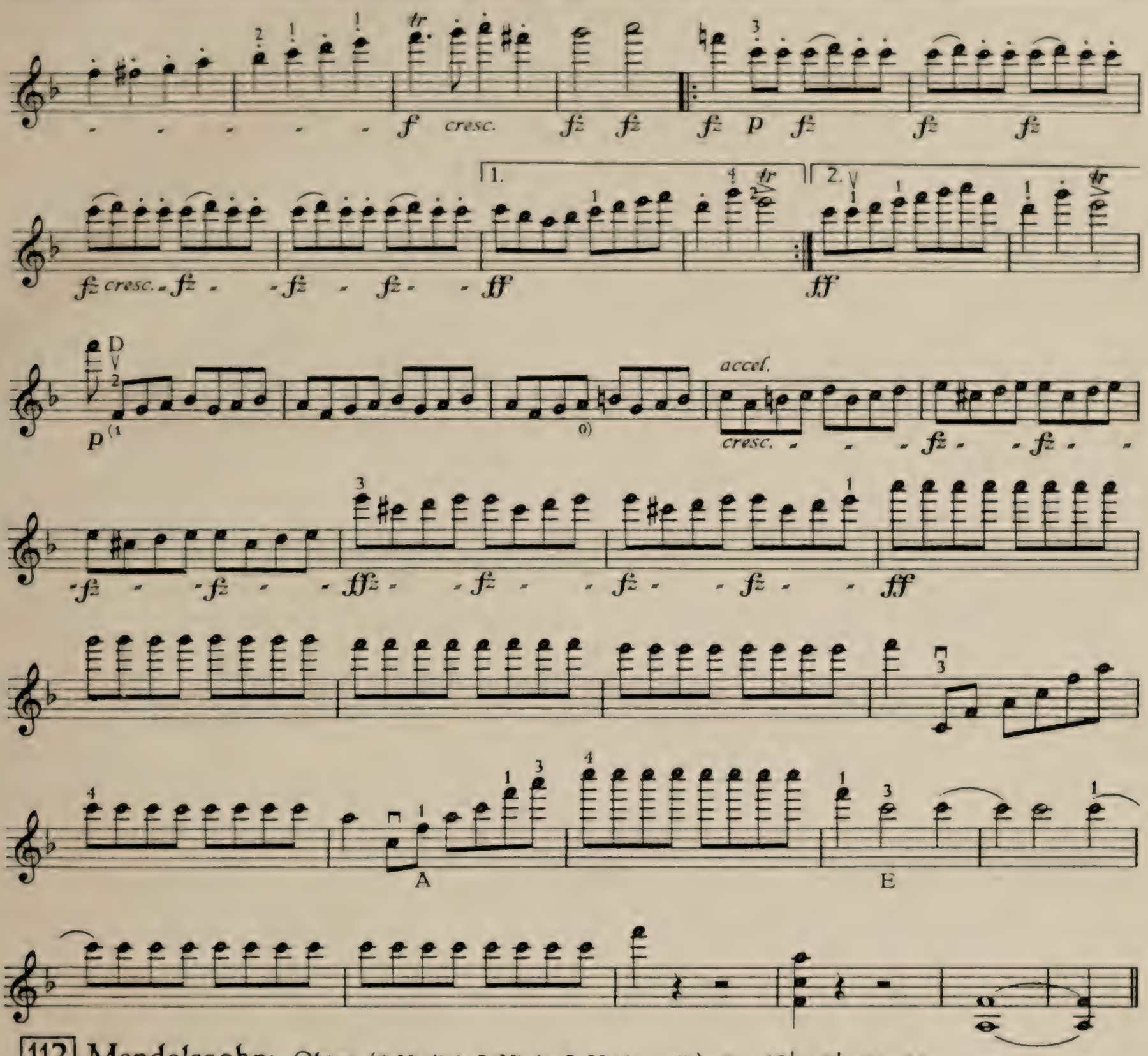
LETZTER SATZ
Allegro

A)

B)

C)

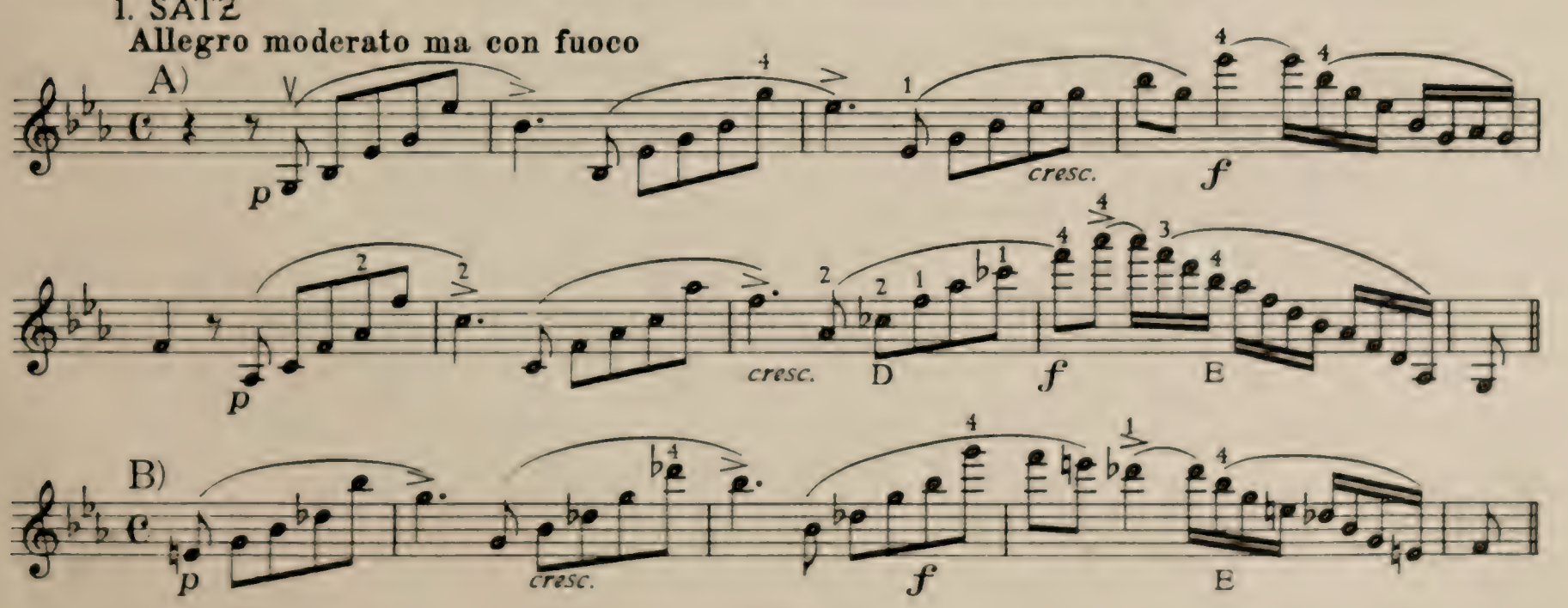
Allegro molto
D)



112 Mendelssohn: Oktett (4 Violini, 2 Viole, 2 Violoncelli) *Es–Mi♭–E♭* Op. 20

1. SATZ

Allegro moderato ma con fuoco



C)

f *f* *ff* E *sempre* *ff*

con fuoco

f *cresc.* *ff*

ff E *f* *sf*

VI. Position.....

ff

D)

cresc. *ff* *sempre* *ff*

ff

E)

f *p con fuoco* *cresc.*

f *espress.* *ff*

ff B *cresc.*

A

p *cresc.* *f* *ff*

3. SATZ (Scherzo)

Allegro leggierissimo

Si deve suonare questo Scherzo sempre pp *e staccato*

A)

pp

pp

pp

stacc.

pp

sola

B)

p leggiero

D A

dim.

C)

pp

staccato

E

solo 3

D)

dim.

LETZTER SATZ

Presto

A)

f

B)

p

cresc.

mf

cresc.

f

p

p

C)

pp stacc.

solo

sempre stacc.

cresc.

cresc.

D)

f *p* *sempre stacc.*

cresc.

cresc.

mf

cresc.

f

cresc.

ff

ff

Stich u. Druck von B. Schott's Söhne in Mainz

MODERNE KAMMER-MUSIK

TRIOS

KLAVIER, VIOLINE, VIOLONCELLO

Andreae, V.,	Op. 1 Trio ⟨f moll⟩
Reger, Max,	Op. 2 Trio ⟨h moll⟩ *(KL. V. VA.)*
Schmid, H. Kasp.,	Op. 35 Trio ⟨d moll⟩
Schulthess, Walter,	Op. 6 Serenade ⟨E dur⟩ *(V. VA. Vcell.)*
Scott, Cyril,	Trio ⟨C dur⟩
Windsperger, L.,	Trio ⟨h moll⟩

QUARTETTE

2 VIOLINEN, VIOLA, VIOLONCELLO

Hindemith, P.,	Op. 10 Quartett ⟨f moll⟩
„	Op. 16 Quartett ⟨C dur⟩
„	Op. 22 Quartett ⟨C dur⟩
Jarnach, Phil,	Op. 16 IV. Quartett
Korngold, E. W.,	Klavier-Quartett
Kreisler, Fritz,	Quartett ⟨a moll⟩
Moritz, E.,	Op. 10 Quartett mit Sopran-Solo
Rimsky-Korsakow, N.,	Quartett ⟨F dur⟩
Sekles, B.,	Op. 31 Quartett
Schmid, H. Kaspar,	Op. 26 Quartett ⟨G dur⟩
Sgambati, G.,	Op. 17 Quartett
Verdi, G.,	Quartett ⟨e moll⟩
Windsperger, L.,	Quartett ⟨g moll⟩

QUINTETTE

KLAVIER, 2 VIOLINEN, VIOLA, VIOLONCELLO

Korngold, E. W.,	Op. 15 Klavier-Quintett
Reger, Max	Erstes Quintett ⟨c moll⟩
Rózycki, L.,	Quintett ⟨c moll⟩
Sgambati, G.,	Op. 4 Quintett ⟨f moll⟩
„	Op. 5 Quintett ⟨B dur⟩
Widor, Ch. M.,	Op. 68 Quintett
Zsolt, N.,	Quintett ⟨b moll⟩

FLÖTE, OBOE, CLARINETTE, HORN, FAGOTT

Hindemith, P.,	Op. 24 No. 2 Kleine Kammermusik für 5 Bläser
Schmid, H. Kaspar	Op. 28 Blasquintett ⟨B dur⟩

SEXTETT

2 VIOLINEN, 2 VIOLAS, 2 VIOLONCELLI

Korngold, E. W.,	Op. 10 Sextett ⟨D dur⟩

B. SCHOTT'S SÖHNE, MAINZ

PER
MARE
ET
TERRAS